REPORT RESUMES

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A STUDY OF NEW CONCEPTS, PROCEDURES, AND ACHIEVEMENTS IN MUSIC LEARNING AS DEVELOPED IN SELECTED MUSIC EDUCATION PROGRAMS.

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EXPERIMENTAL MUSIC PROGRAMS CONDUCTED IN ELEMENTARY AND SECONDARY SCHOOLS ACROSS THE COUNTRY WERE SURVEYED. SOME OF THE MOST INNOVATIVE EXPERIMENTAL PROGRAMS WERE SELECTED FOR FURTHER STUDY. THE REPORT INCLUDES (1) PROCEDURES FOR CONDUCTING THE PROGRAMS AND THE RESULTS ACHIEVED, (2) METHODS USED TO SELECT THE PROGRAMS STUDIED, (3) COMMON AND UNIQUE FACTORS IN THE PROGRAMS, (4) APPRAISAL OF POTENTIALS OF VARIOUS NEW INSTRUCTIONAL METHODS, AND (5) RECOMMENDATIONS FOR FUTURE CURRICULAR DEVELOPMENT. (AL)

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Ronald B. Thomas

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INTRODUCTION

Today every public school child is touched in some way by the spirit of innovation and change which has swept the educational scene. It is bringing fresh meaning to subject matter and re-awakening excitement for learning. New goals of student achievement are being formulated and revised again as insight into the nature of the learner and his perceptive process becomes a significant factor in the design of curriculum.

Spearheading this era of progress are the "new" mathematics and science programs. Following closely are the restructured courses in the social studies, English and foreign languages. Just beginning to join the educational advance is the field of education in the arts, particularly music.

From a beginning that was sparked by the launching of the first Sputnik in 1957, this reform movement has expanded to dominate educational life. Its growth and momentum are attributable to many factors, but predominantly to Federal sponsorship of curricular development and the involvement of the discipline professional in the problems of education. These two factors have made possible organized and cooperative assaults on educational problems, the testing of ideas and the restructuring of courses of study.

In the field of music, curricular development has not received the priority assistance accorded many other subject areas. Indeed, not until 1963 was a conference sponsored to bring together scholars, musicians and teachers to confer and share opinions on needed directions. This conference, the Yale Seminar on Music Education, focused attention on the urgency of the problems in music education and recommended initial steps to be taken.

While supported group investigation in music education has seriously lagged behind similar work in other fields, considerable innovative work is in progress in many individual school systems throughout the country. Unfortunately, most of the procedures and findings of this experimental work have not been recorded, compiled or evaluated. Often these experimental programs have been completely isolated from other experimental work. Little if any attempt has been made to bring about a cross fertilization of ideas or disseminate valuable information that has been gained.

In a search for a more effective program of music education, these isolated instances of experimentation and innovation can play a significant role. Specific information gained from a study of these programs can provide insight for and give direction to all contemplated developmental programs in music education.

A. Objectives of the Study

It is the purpose of this study to examine selected experimental music programs in schools throughout the country and to compile significant information regarding their intent, procedures and results.

Other objectives are:

1. To examine factors which are common to the success of these experimental programs and factors which are unique.

2. To examine the influence on these programs of varying types of curricular emphasis, teacher training, student population, subject matter sequence, environmental influences and physical facilities.

3. To prepare recommendations for music curricula based on this investigation and conclusions reached by a panel of consultants.

4. To provide data for future studies in music education.

B. Scope of the Study

This study is concerned with innovative or experimental music learning programs which are being effectively developed in public schools throughout the country. It includes programs ranging from grades one through twelve. Music programs primarily intended for the gifted or other special groups are not included. Similarly, programs which concentrated on the humanities approach are felt to be beyond the scope of the study. While music is generally included in these programs, a course in humanities cannot specifically be considered as a course in music.

METHOD

In the process of this study there were three main activities. Since at the outset little information was available on innovative or experimental music programs in the public schools, the first phase of this project was concerned with locating experimental or unique music programs throughout the country. In phase two selected outstanding programs were investigated through visits to the schools and the assimilation of pertinent data. The third phase of the project was devoted to an analysis of the information which was compiled and preparation of conclusions and recommendations.

Locating Innovative Music Programs

Information on the location of innovative music programs was gained from many sources. Professional journals and periodicals were scanned for accounts of such programs. The music education departments of various colleges and universities were also contacted for assistance. In addition, letters requesting information were sent to a wide variety of people who are involved with public school music. Included were editors of state music periodicals, state supervisors of music, officers of state music associations, officers of the divisions of the Music Educators National Conference, responsible officials of music education research groups and directors of large city systems. Also contacted were individuals connected with music publishing and instrument sales, and composers and performers who had knowledge and interest in the field. In all, a total of 211 persons were contacted, with at least two from each state.

From the recommendations submitted by these people, letters of inquiry were sent to all of the schools that came within the scope of this study, requesting brief summaries of the innovative work which was under way.

An analysis of the summaries was conducted by the director and consultants for the purpose of selecting schools for more intensive investigation. The basic considerations in selection were:

1. Is each program innovative or experimental in terms of the national educational scene. (Many programs were unique in their particular area, but could not be regarded as such from a national viewpoint.)

2. Have schools been selected to provide the broadest possible spectrum of innovative practices.

3. Do the selected schools represent a variety of geographic, social and economic environments.

From this analysis 15 schools were chosen for further study and five for possible consideration as alternates.

Case Studies of Selected Schools

Since each of the selected schools differed in the type of experimental work or in grade level, it was necessary to prepare individual investigative materials for each school. Information sought on the first visit was of a general nature primarily to establish the value of the school to the study. On the second visit specific details were gathered in order to form an accurate report.

The first visits were made to each school during November and December of 1965. On this first round of visits, either one or two days was spent in each school, depending on the extent of the program. During this time classes were observed and meetings were held with the music personnel, administrators of the school and, where possible, participating students.

At the conclusion of the first round of visits, evaluations were made of the various reports, and investigative materials were prepared for the second visits to the schools. From the information collected it was also decided that some revision of the list of selected schools was necessary. To facilitate this, visits were made to other innovative schools in January, 1966.

During this period a considerable amount of information on the various programs was collected through correspondence. This consisted of lesson plans, sample instructional materials, specially prepared guides, concert programs, tapes of performance, etc.

The second tour, made in March, April and May of 1966, had more extensive visits, lasting from two to three days. At this time it was possible to review the pertinent aspects of each program. Specific points of inquiry concerned the philosophy, the procedures, the sequence, the materials and the goals. Also noted were the contributing factors within the school, the teachers' preparation, student motivation and growth, and other considerations. Interviews with the teachers regarding future plans, problems of the program, and resolutions to these problems shed additional light on the innovative work.

After the visits the majority of schools continued to send reports and sample materials to the project. Included were summary outlines of the work of the year or of a specific period, and changes that were made in procedures. Detailed analysis of all of the programs was now undertaken in order to prepare recommendations and conclusions for the final report. Varying philosophies and goals were noted. Common factors as well as unique factors were isolated. Productive techniques and methods were studied for their applicability to other school music situations.

Attitude Assessment Instrument

From the outset of the project, it was agreed that some form of assessment of the effects of the innovative programs on the student was desirable. While some insight on this was gained through student interviews, the small sampling that was possible limited the value of this strategy. Further compounding the problem were the diverse types of learning in the schools. The different stress placed on various areas of music study made any standardized test involving factual recall unsuitable.

An assessment of the students' attitudes toward broad musical topics was feasible and desirable. For this purpose a sentence completion form was devised which, through the opinions expressed by the students, gave some insight into the breadth of music concepts nurtured by each particular program.

While the purpose of the first four questions is easily understood, the last three need further explanation. It is believed that one of the principal functions of education is to assist the learner to develop a frame of reference which will allow him to make value judgments of new situations. In questions five, six and seven, the students were faced with music, both old and new, with which they were not familiar. Their response to these new musical situations indicated whether, through their music study, they had developed an open or closed mind, and whether their musical frame of reference could form a basis for value judgments of non-familiar or new musical experiences.

The test was administered in the various schools during May, 1966, by the teachers in the school. While directions for administration of the test were provided, a rigid controlled situation was impossible. Differences in teacher response, inconsistence in the reproductive quality of the tape recorders used, and other factors limit the validity of the results.

It also was impossible to do an exhaustive pilot study of this attitude assessment instrument to validate it under many circumstances. The results, therefore, are regarded merely as general indications of the scope and focus of various types of learning situations. Its purpose was more to raise questions than to provide concrete solutions.

Results

Locating the Schools

At the outset of this project 215 persons were contacted by mail for information on innovative or experimental music programs. Included were editors of state and national music education periodicals, state supervisors of music, presidents of state music organizations, officers of M.E.N.C. divisions, members of research councils and directors of large city systems. Where recent changes had been made in these positions, the present officer and his predecessor were contacted. Letters were also sent to a miscellaneous group of composers, publishers' representatives, college personnel, etc. In all, letters were sent to at least two individuals in every state, excluding Hawaii and Alaska.

In response to this request for information, 132 schools were nominated by 80 individuals. An additional 18 persons replied that they did not have knowledge of any experimental or unique programs. Of the 45% who responded, the highest percentage of response was from state supervisors, while the lowest was from editors. The following table indicates the response and recommendations of innovative programs.

Category	Number contacted	Number of replies	% of replies	Replies		Total nom.
				w.nom.	w/o nom.	
Editors	65	17	26	15	2	24
St.Supervisors	24	19	80	17	2	31
St.Presidents	55	25	45	18	7	29
Div. Officers	14	5	35	4	1	4
Dir.City Sys.	15	8	53	6	2	12
Research Grps.	13	5	38	4	1	4
Miscellaneous	29	19	65	16	3	28
Total	215	98	45%	80	18	132

Recommendations were received for schools of all sizes ranging from Los Angeles, California, to the Woodlin School District in Colorado. The latter has 197 students from grades one through twelve. Often the work recommended for study was not an entire music program, but concerned a specific school in a system, a grade level or, in some cases, one class. Tucson, Arizona, for instance, recommended many areas of the total music program, while in McMinnville, Oregon, the recommended innovative area was the High School band music laboratory. The recommendations, however, did indicate a greater awareness of experimental work in the high school than in either junior high school or elementary school. 64% of the recommendations were for high school music programs, with 18% for junior high school and 18% for elementary school.

While school music programs were recommended in 35 states, the distribution of these programs is of interest. 82 programs, 63% of the total recommended, are centered in three areas of the country; 35 programs are located in a corridor between Boston, Massachusetts, and Washington, D. C.; 26 programs are on the West Coast between Seattle, Washington, and Los Angeles, California, and 21 programs are located around the Great Lakes between Chicago, Illinois, and Cleveland, Ohio. The remainder are well distributed through the country from Arizona to New Hampshire.

Upon a review of these recommendations, school description forms were forwarded to 111 schools seeking a brief outline of the experimental work which was under way. 21 of the schools recommended were not contacted since they were not within the scope of this study. These included 13 schools developing humanities programs, five college programs, two pre-school instrumental programs, and one program for the mentally retarded. A total of 92, or 84% of the schools returned these description forms. Often included with the description were examples of student work, records of accomplishment, and other pertinent materials.

Types of Experimentation

An analysis of these description forms showed that reported experimentation can be classified in four categories. The first is Content. In this category are the schools that are experimenting with a restructuring or re-sequencing of the study. Included are the creative programs which stress compositional activities, programs where the content has been organized in terms of concepts, and programs with other unique curricular formulations. Such programs are: Ayer, Massachusetts; Baltimore, Maryland; Farmingdale, New York; West Des Moines, Iowa; Los Angeles, California; and McMinnville, Oregon.

The second category is Media. Here experimentation is concerned with instructional aids of all types which are used to bring more meaning to the subject matter and accelerate learning. Examples are Medford, Oregon; and Woodrow, Colorado.

In the third category, Strategies, are music programs where new types of scheduling are being employed, special teaching techniques are being developed, or innovative classes or organizations are in operation. Representative schools are: Meany Junior High School, Seattle, Washington; Brockhurst Junior High School, Anaheim, California; and the Simpson Elementary School in Camden, Delaware.

The fourth category deals with Performance and Literature. Schools believed innovative in this category include the orchestral program at Blue Earth, Minnesota; the ensemble program at Evanston, Illinois; and the elementary exploratory instrumental work at Fontana, California. Of course, there is a considerable overlap between this and other categories, since performance is implicit in most of the programs reviewed. For example, the McMinnville Band is of excellent performance quality but is considered innovative for its creative exploration rather than its literature or performance standards.

Selection of Schools

An analysis of the description forms revealed that with the selection of fifteen programs for more intensive investigation, the major types of innovative work located by this project could be studied in depth.

Of the fifteen schools, six were selected for Content, two for Media, four for Strategies, and three for Skills and Literature. This is not an exclusive list and there is innovative work in other schools which is comparably noteworthy. Some of these schools have also been noted in the appendixes. The schools selected for further study are:

Ayer, Massachusetts	Elementary
Baltimore, Maryland	Elementary
Blue Earth, Minnesota	High School
Camden, Delaware	Elementary
Evanston, Illinois	High School
Farmingdale, L.I.,New York	All levels
Fontana, California	Elementary
Los Angeles, California	All levels
McMinnville, Oregon	High School
Medford, Oregon	Elementary
Seattle, Washington	Junior High School
Tucson, Arizona	All levels
West Des Moines, Iowa	Elementary
Woodrow, Colorado	Elementary and Junior High
Anaheim, California	Junior High

Common Factors

Studies of each of these innovative music programs revealed that while each one is very distinctive, there are certain identifiable factors which are common to many or all of the programs.

1. The philosophical rationale which underlies the objectives of each of these innovative programs is well established. There is a definite purpose, expressed or unexpressed, for the objectives. The three categories of purpose are: First, the social and intellectual development of the child. In this category are Seattle, Woodrow, Tucson, Fontana, Medford and West Des Moines. The second category is appreciation and understanding of the great literature of music with particular emphasis on the works of the classical and romantic periods. Implicit in this philosophy is the concept of the musical connoisseur. Schools with this purpose are Blue Earth, Evanston and Los Angeles. The third category deals with the development of insight into the total musical

process. These schools include Ayer, Baltimore, Camden, Farmingdale and McMinnville.

This results in six programs primarily geared to child development, three to connoisseurship and five focused on the musical process.

2. In every instance the innovative program has clearly defined objectives. While the objectives vary, each is considered a key issue in learning, and the experimental work is a purposeful attempt to meet this issue.

3. Contemporary educational thought and new teaching techniques and curricula in other subject areas have influenced most of these innovative programs. While the extent and product of this influence vary with each school, eleven of the fourteen music programs studied are consciously aligned with the general curriculum reform movement in education. This is most obvious in the experimentation of Ayer, Baltimore, Farmingdale, Los Angeles, McMinnville, Medford, West Des Moines and Woodrow. To a lesser degree, this influence is also evident in Camden, Tucson and Seattle.

4. There are a number of specific curricular principles which are consistent in many of the programs. 60% of the schools stress individual or small group learning experiences at all grade levels rather than large class activities. The students are not saddled to the median of the class achievement.

85% teach notation only in its musical context. It is not presented isolated from aural experience, nor is there a "disciplinary" approach to the learning of notation.

In 80% the courses of study are considerate of exploratory activities rather than factually oriented presentations. The development of broad concepts is more important than the memorization of facts.

The learning strategies are flexible in 80% of the schools. In some programs the strategies are constantly changing because of an evaluation of their effectiveness - measured against the clearly defined objectives. No activities in these programs are considered sacrosanct but merely means for the achievement of the objectives.

5. In the majority of music programs the innovative

work is in limited areas of the total music curriculum. This is a point of concern in most programs but results from lack of control, lack of time, grade level preference for initial experimentation, or lack of support from other music teachers. The notable exceptions are the district-wide concentration on curriculum refinement in Los Angeles and, to a lesser extent, the creative program in Farmingdale.

6. With the exception of Baltimore all of these innovative undertakings were begun and have been maintained without external support. There have been no foundations, universities, educational organizations or other professional groups who have offered sponsorship, evaluated the work or contributed to the development.

7. It is significant to note that most of the music programs studied are one-man programs. While in some instances other teachers are involved in the implemental phases, the origin, design and creative development of the experimentation are attributable to one person. The work would not have been undertaken nor would it continue to exist without this resourceful individual. There are three schools which are excepted, but only in degree. In Los Angeles many are contributing to the developmental work, but it was instigated and organized by William Hartshorn. He continues to maintain control over every facet of it. In Tucson two leaders, Max Ervin and Carroll Rinehart, share in development and guidance. In West Des Moines, Bernadine Mathes has had consultative assistance from other musicians. The Meany Junior High School music program is the only instance of group participation in design and continuing responsibility.

8. Of these constructive teachers who are responsible for the educational innovation, 78% have active music lives apart from their school work. Some are performers, some conductors, others do research, compose or arrange. It is notable that their own musical fulfillment is not restricted to the level of the students they serve.

9. In each instance the administration of the schools is cooperating fully with the music teacher in the financial, mechanical, personnel and other non-technical areas of importance to the experimental work. The principals and superintendents exhibit and express confidence in the educational value of the experimentation and the responsibility of the music teacher. This is demonstrated in scheduling practices which have been revised to allow for adequate time, removal

of pressures for pragmatic exhibitions, the purchase of needed equipment, the selection of recommended music personnel and an absence of interference in basic curricular considerations.

It is important to note that no common factors were found in school statistics and facilities, environmental considerations, original external motivation, general school educational policies, economic conditions, or teacher training. There was, however, consistent criticism of the latter in almost every instance.

Discussion

School Selection

In the selection of schools for study, the area for Performance and Literature was the most difficult in which to find innovative work. This is attributable not to the lack of progress in this area but to the extent of progress. It was apparent early in the study that high quality performance and the use of excellent literature can no longer be considered either unique or experimental. In the area of high school choral work, particularly, the use of excellent literature in regular instruction is widespread. Bach Cantatas, Mozart Masses and comparable compositions of composers from Byrd to Schoenberg are studied and performed regularly in many schools throughout the country. In a number of instances, schools included in this report for various innovative activities also have performance classes of this calibre. Included are the choral groups at Fontana, California; Medford, Oregon; Ayer, Massachusetts; Farmingdale, New York; and Evanston, Illinois. While not on the same level of incidence, a similar situation exists in the orchestral field. Excellent orchestras devoted to the performance of major orchestral works, from Haydn Symphonies to contemporary compositions, are located throughout the country.

In the band field, the problems and potentials are different, but few programs could be considered as experimental in an educational sense. Generally the band programs reported to this study dealt with section rehearsals, huge recruitment programs, scheduling and teaching assignment. It was felt that these activities did not bear directly on the problems of educational experimentation in music toward which this project was directed.

Philosophical Differences

Of considerable interest is the distribution of philosophical purposes which underlie these innovative programs, six aimed at child development, three at connoisseurship, and five toward insight into the musical progress. In particular, the third category indicates the emergence of a significant change of educational philosophy concerning music teaching.

Schools which are concentrating on the development of insight into the total musical process have some elements of both other philosophies, but the aim of the study is intrinsic involvement in the meaning, language and the nature of the art. This contrasts with the musicologically oriented connoisseur philosophy which holds that the student may be taught to perceive the values inherent in the masterpieces of the literature. It also differs sharply with the view that the purpose of music education is to serve to enrich the social and intellectual development of the child. Both of the latter conceive of music in extrinsic terms, either as a repository of greatness, or as a means to an end.

The differences are also found in the procedures concerned with learning. The activities involved in the connoisseur philosophy are basically of two types. Often included are listening activities which deal with analysis of structure and memorization of pertinent data. The achievement standard is based on recognition and recall of themes, styles, idioms, elements of design and relevant facts. Another form of activity is the performance organization which stresses the use of literature of the masters. Here the child becomes a submissive part of the class which is dominated by the interpretative wisdom of the teacher. The achievement standard is based on the absorption of this wisdom through a series of participative experiences.

With the child development philosophy the learning activities are considerably different. Of paramount importance is the participation of the child. Of considerably less importance is the development of aesthetic sensitivity and musical judgment. Literature is more apt to reflect functional considerations than the inherent values of the art. Band programs are traditionally rooted in this philosophy as are many choral organizations. Most texts for elementary music instruction are compiled with this educational aim. Achievement standards are usually based on cooperation, skill development, esprit de corps and public acclaim.

Another form of instructional program founded on this philosophy stresses music study as a method of developing desirable educational habits or skills. The relationship of music experience with general intellectual growth is a major consideration. Creative musical activities are intended to stimulate the student's total creative capabilities. Disciplinary approaches to notation and other areas of music are felt to strengthen personal discipline and the student's capacity for study.

The learning atmosphere of the music programs emphasizing involvement in the musical process is closely related to the laboratory. Personal discovery of the nature of music through exploratory activities is encouraged. Often the scientific method of framing a problem, forming a hypothesis, experimenting, evaluating and drawing conclusions is employed.

In classroom operation a specific musical problem is defined within a controlled framework; the student makes intuitive judgments of the creative use of musical elements which will satisfy the problem and composes a composition based on these judgments; students in the class rehearse the piece and the student composer revises it as he sees fit; the student work is evaluated in performance by the composer, teacher, and the class, often with related works by recognized composers used as a criterion for value judgment; from this experience the student draws conclusions regarding the nature of the various elements and processes of music.

The purpose is to allow the student to discover the internal relationships and organization of musical concepts by finding his own solutions to musical problems. This does not imply an abdication of artistic standards. It rather suggests a new awareness of the educational process. In setting achievement standards, the student's creative efforts are not measured against dogmatic absolutes, but rather against constant cognitive growth.

Attitude Assessment Instrument

During this study a sentence completion test was given to students in many of the participating schools. This was an attempt to discover more about the nature of the various programs through the students' responses to key questions. The students were asked to complete the following sentences and add another. The sentence beginnings were:

The best thing about music ____________________.

My interest in music ________________________.

Good musicians ____________________________.

Composing music of my own ___________________.

Prefacing each of the next three sentences, three short, unfamiliar musical excerpts were presented on tape. The first was from a contemporary violin sonata, the second from a thirteenth century composition played on medieval instruments, and the third from a serial composition for orchestra. Each of the three sentences began:

This piece __________________________________.

An analysis of the answers of approximately 700 students showed that the emphasis of each individual program was reflected only in a very general way in the students' attitudes. For example, students in programs emphasizing composition regarded composition as "fun"; students in performance-oriented programs indicated performance preferences. Apart from this very general alignment of interest with program emphasis, little information applicable to this report was gained regarding specific programs. There are, however, certain observations that can be made from a general review of all of the forms.

In the completion of the first three sentences there was a notable absence of reference to singing. Even in the third and fourth grades where singing is a principal activity, few students related singing to their own interests in music or considered it in defining good musicians.

In most cases there was only a negligible difference in the content of the answers of students from the third through the eighth grades. The grade level difference was distinguishable primarily in expressive ability and writing skill, seldom in musical judgment. Questions are raised about the musical development of the child in this five-year period, the growth of his frame of reference and expanding interests.

The completion of the sentence on composing was most surprising. In the elementary grades over 95% of the students indicated a strong inclination toward composing. Few related the sentence beginning to anything except their desires to create. In the high school approximately nine out of ten students expressed a similar desire, but approximately one out of five felt inadequate to the task.

As it was felt that one of the primary functions of education should be to prepare students to make value judgments of new situations, the final three questions were intended to ascertain whether the students, from their previous musical experience, could make musical judgments of music which was unfamiliar to them.

It was of interest that relatively few students below the high school level gave answers in any musical context or with any musical referral. Many types of opinions were expressed, but few indicated musical judgment. "I like this piece because it is weird" was a typical answer. Answers which spoke of form, instrumentation, musical devices or other musical criteria were rare. There was some indication of closure through musical experiences. Such references as, "I didn't like it. It doesn't have a melody," or "The beat isn't steady." may suggest that learning experiences are inhibiting a broad musical understanding. In the same line, an analysis by grade level indicated that elementary students had more positive attitudes toward the music than the high school students who had elected musical participation. Again the question of educational closure arises: do some educational practices tend to inhibit rather than broaden musical perspectives.

There were, of course, many limitations to the Attitude Assessment Instrument as explained earlier. It should also be understood that students below the ninth grade were usually in a general music situation, while students above the eighth grade had elected music participation in band, orchestra or other specialized classes.

Conclusions, Implications and Recommendations

In this era of highly organized and well financed assaults on the problems of the school curriculum, the innovative work reported in this study is an enigma. It has not been sponsored or financed. The information on new procedures and materials has not been widely disseminated. No new text books have been inspired by this work, and few professional articles have reported achievements. Workshops in the new techniques have not been held except in local school districts, and there has been little if any communication among the innovators.

However, the most significant contrast with developments in other disciplines is found at the source of this curricular progress. This work is not the product of the involvement of the discipline professional in music education. On the contrary, with very few exceptions, the college musician and music educator are conspicuously absent. These programs, the principal instances of curricular progress in the field of music education, have evolved in the classrooms of the public schools. With few exceptions they are "one-man operations" emanating from the educational concern and musical insight of practicing school music teachers. They are a grass roots' reaction to the challenges presented by today's educational revolution.

The educators who are providing this unique source of leadership in progressive development have individually assumed great responsibility. Frequently confronted with skepticism and a reluctance to accept change within their own profession, these teachers have also been faced with the phlegmatic attitude which exists toward the arts in many public schools. No situation of national emergency or public clamor has arisen to give their efforts a special degree of social urgency or prestige. The value of music instruction in the schools is still measured on the level of showmanship more often than on the quality of learning.

In spite of the problems and obstacles, the experimentation in these schools is of such importance that it provides fresh insight into the potentials and means of public school music instruction. If continued, this individually devised and directed innovative work can have a stimulating and vital influence on the entire profession.

It is recommended, therefore, that a permanent committee be established within the profession to recognize and encourage this type of progressive undertaking, and assure that reports of experimental activity at this level be continually brought to the attention of the profession and the public.

In addition to this recognition and encouragement from within the profession, financial support, often in very small amounts, would allow for an intensification of many experimental programs. This could be of assistance in extending innovative activities, permitting communication among individuals concerned with similar experimentation, providing technical and research assistance when it is needed, providing secretarial assistance for reports and making possible an analysis of particular problems, or a critical evaluation of results. Where this work can be of benefit to the entire field of music education, it is recommended that a private foundation be created to make funds available to these innovative educators for assistance in specific areas of their work.

While these individual programs are of great importance in curriculum development, a review of the work shows that there are limitations in this kind of experimentation. First they are small programs, usually involving one or two teachers. The question persists whether comparable results could be achieved by other teachers in other schools. Second, they have a confined scope and sequence, most often involving a very few grades. In many cases, the surface of the potential of the educational concept or strategy is merely being scratched. Third, they are the product of one person's view of a particular educational scheme. Exploration of the ramification of the ideas is limited since even consultation with other musicians has often been impossible or undesired.

Fourth, the limited time available to the innovator to work out special problems or to plan new strategies restricts the extent of the developmental work. Most of these educators have many other responsibilities in the schools besides their innovative activity. Fifth, each program has a specific focus and procedural direction that, while exciting and productive in itself, may be exclusive to the extent of being educationally limiting. By combining and extending certain of these concepts the values of any one of these ideas may be greatly enriched.

It is recommended that a comprehensive curriculum project be established to extend and combine many of the ideas developed in these individual experimental programs. In this project specialists in the discipline should be included in a team effort with music educaters to assure both artistic validity and educational productivity. Where possible and practical music educators from selected participating schools in this study should be involved. This should be a laboratory type project with learning strategies being formulated not only in conferences and the classroom but tested in many schools under many conditions.

During this study a concern was often expressed by the musician-experimenters about the inadequacies of teacher education. This criticism was generally directed toward the limiting characteristics of college educational programs. Prospective teachers are not taught to think, they are conditioned to follow. Personal evaluations of educational goals, procedures or results are not encouraged, but pat formulas are stressed. The development of value judgments in music is frequently impossible since much of the musical experience is teacher dominated. This has made it most difficult for the experimenters to find teachers who are capable of working effectively in their programs. It is recommended that a series of conferences be held involving progressive public school music educators who are presently involved in innovative educational activity to prepare specific recommendations for teacher training, and that these recommendations be published in professional journals for the evaluation and criticism of the entire profession.

It is further recommended that extensive research in the area of teacher education and re-education be undertaken immediately by many professional groups. Special attention should be focused on an assessment of the teacher's needs in the light of new demands in the classroom, on the teacher's frame of reference for creative activity, and on preparation for educative responsibilities in the contemporary world of music.

While all of the programs reported in this study are significant in curriculum planning, the experimentation with a core of creative activities and a flexible sequence of concepts appears to be the most fundamental and offers the broadest potential. The results already evidenced in classes which allow the students the freedom to intellectually explore and inquire, use their intuition and make musical judgments, commence on their own level of understanding, and discover for themselves the nature and principles of music, indicate that new levels of student involvement are possible. Although student accomplishments and enthusiasm for learning are far beyond normal expectation in many of these programs, experimentation in this field is still in its infancy. Only through continuing investigation in the classroom will the potentials of this form of learning be realized. There are, however, many questions which have been raised which should be studied by various research groups in music education. Of what significance to curriculum planning is the lag between skill and cognitive development in the early grades? Can children begin building musical concepts more easily through contemporary music than through music in historical idioms? Of what significance is vocal pitch reproduction to the early development of musical concepts? What is the role of improvisational experiences in building musical understanding? From everyday experiences, what musical concepts are likely to be assimilated by the child, and how can such knowledge be utilized as an inductive base in the educational program?

Independent research into these and many other questions raised by these programs could be of invaluable assistance to those who are involved in curriculum experiments. It is recommended that music education research organizations and college music education departments involve themselves with these basic problems of the student's learning characteristics and offer the assistance of their expertise in cooperation with the innovative school music programs.

Summary

During the past four to five years there have been persistent rumblings of experimental and innovative developments in music programs of public schools throughout the country. The results of this work, mostly unsponsored and unreported, could play a significant role in any contemplated restructuring of the music curriculum.

In June of 1965 a cooperative research grant was awarded to Manhattanville College to study selected unique or experimental music programs in elementary and secondary schools throughout the country. The purpose of the project was to report on the procedures and the results of the experimentation; to identify common and unique factors in these programs; to gain some insight into the potentials of various new instructional methods; and to make recommendations for future curricular development.

The process of the project was divided into three phases; first, locating experimental work; second, conducting a study of selected innovative programs; and third, analyzing and synthesizing the information gained in this study.

In the first phase 215 knowledgeable persons connected with the field of music education were contacted for information of innovative music programs. Included were editors of state and national professional periodicals, presidents of state music organizations, state supervisors of music, officers of M.E.N.C. divisions, directors of large city systems, members of research groups and a miscellaneous group of composers, publishers, performers and others who have expressed interest in the field.

In response to this request for information of innovative music programs, 132 schools were recommended by 80 individuals. An additional 18 persons replied but did not nominate schools. Recommended schools were of all sizes and were located in 36 different states. It is interesting, however, that approximately two thirds were located in three areas of the country; between Boston, Massachusetts, and Washington, D. C., between Cleveland, Ohio, and Chicago, Illinois, and on the west coast between Seattle, Washington, and Los Angeles, California.

111 of the recommended schools - those which fell within the scope of the study - were then invited to submit descriptions of their experimental or unique work. In return 92 schools or 84% of those contacted forwarded descriptions of their experimental work and other materials related to their programs. From these description forms it was possible to select for further study fifteen schools which are representative of the major experimental ideas under way. Included are: Ayer Elementary Schools, Ayer, Massachusetts; Baltimore Elementary Schools, Baltimore, Maryland; Blue Earth High School, Blue Earth, Minnesota; W. B. Simpson Elementary School, Camden, Delaware; Evanston High School, Evanston, Illinois; Farmingdale Public Schools, Farmingdale, New York; Fontana Elementary Schools, Fontana, California; Los Angeles Public Schools, Los Angeles, California; McMinnville High School, McMinnville, Oregon; Medford Elementary Schools, Medford, Oregon; Meany Junior High School, Seattle, Washington; Tucson Public Schools, Tucson, Arizona; West Des Moines Elementary Schools, West Des Moines, Iowa; Woodlin Consolidated Schools, Woodrow, Colorado; Brookhurst Junior High School, Anaheim, California.

In phase two, visits were made to each of the selected schools, and considerable information on the innovative work was collected through correspondence. Also included was an attitude assessment test which was given to students in some of the schools in the study. During this phase, a panel of consultants met frequently to study the information which was secured and recommend additional areas of inquiry.

In phase three, reports on each of the programs and other pertinent data were reviewed by the panel of consultants to the project and by a group of 21 public school and college music teachers. The philosophy, aims, procedures, methods and results of each program were weighed. Common factors were identified, conclusions drawn and recommendations made.

An analysis of these description forms shows that there are four areas of experimentation under way. The categories are: Content (experiments with structure, sequence or the form of study); Media; Strategies (innovative techniques, organization or procedures); and Performance and Literature. The selection of schools in this latter category was perhaps the most arbitrary in terms of uniqueness since quality performance and the use of outstanding literature can no longer be considered innovative. In the choral field many schools perform major works from Back to Schoenberg regularly. In orchestral programs standard classical literature is performed by excellent school orchestras throughout the country. Indeed, many schools selected in this study for other innovative practices also have musical organizations of this quality. In the field of the band little innovative educational activity was reported, the work consisting mainly of recruitment techniques, scheduling arrangements and size of organization.

The study of the selected participating school music programs reveals that the aims and means of each program vary as greatly as the actual experimental activity. Some programs are primarily concerned with the social development of the child. Others are directed toward a familiarity with the great works of music with particular emphasis on the literature of the late baroque, the classical and the romantic periods. The aim of others is the development of insight into the total musical process.

The means which are being explored to achieve these aims include an emphasis on performance of literature of the masters, assistance in learning through the use of various media and programmed instruction, both creative and manipulative exploratory activities and the development of structured curricula of an established sequence of concepts.

Of particular significance is the experimentation at all grade levels with creative activities used as a core for learning. In many instances this involves a complete restructuring of the discipline in terms which are considered more compatible with the child's frame of reference. Students compose, perform and analyze music in order to gain an understanding of the total musical process. The class atmosphere is similar to the laboratory, and the students discover the internal relationships of musical concepts through their own exploration.

While each of the innovative programs is distinctive, there are certain identifiable factors common to all or many of the programs.

1. Each program is based on a well defined philosophical rationale. There is no ambiguity in purpose.

2. The objectives of the experimental work are clearly set forth.

3. The majority of these programs have been influenced by educational advances in other subject areas and by contemporary educational thought.

4. Consistencies in curricular principles include, a stress on small group or individual learning, a movement away from "disciplinary" approaches, a consideration for exploratory activities and considerable flexibility in sequence and strategies.

5. The innovative work is generally in limited areas of the total music curriculum.

6. With one exception, the experimental work was begun and has continued without the benefit of external support.

7. Most programs are "one-man" programs in origin, design and continuing development.

8. 78% of the innovators have active musical lives apart from their school work.

9. Administrative cooperation in the schools has been encouraging.

It is important to note that no common factors were found in school statistics, facilities, environment, original motivation, general school educational policies, economic conditions or teacher preparation.

The form of experimentation in curriculum reported in this study is unique in this age of highly organized and well financed curriculum development programs. Rather than cooperative group assaults led by the discipline professionals, these are isolated individual efforts stemming from the educational concern and musical insight of school music teachers. These innovative music programs are a grass roots reaction to the challenges of today's educational revolution. Regardless of their size they are of great importance and offer a fresh view of the potentials and means of public school music. It is recommended that this work be recognized and encouraged, and reports of such activity be continually brought to the attention of the profession.

Often these programs could be intensified and broadened if small amounts of financial aid were made available for research assistance, secretarial help, communication with other experimenters, etc. It is recommended that a private foundation be created to make funds available to these innovative educators for assistance in specific areas of their work.

While these programs are contributing greatly to the development of a more meaningful music education for students at all grade levels, they have certain limitations. These stem from the scope of the activities, demands of time, lack of consultative opportunities, etc. It is recommended that a comprehensive curriculum project be established to extend and combine many of the ideas developed in these individual experimental programs. In this project specialists in the discipline should be included in a team effort with music educators to assure both artistic validity and educational productivity. Where possible and practical music educators from selected participating schools in this study should be involved. This should be a laboratory type project with learning strategies being formulated not only in conferences and classrooms, but tested in many schools under many conditions.

Present teacher education programs are not adequate for the challenges of today's more progressive classrooms. It is recommended that conferences of the innovative public school music educators be convened to prepare specific criteria for teacher education. It is also recommended that research in this area of teacher education and reeducation be undertaken by many professional groups. Special attention should be focused on an assessment of the teacher's needs in the light of new demands in the classroom, on the teacher's frame of reference for creative activity, and on preparation for educative responsibilities in the contemporary world of music.

Many of the questions raised by advanced experimental programs demand special attention. In particular, the experimentation with a core of creative activities and a flexible sequence of concepts has raised questions regarding the efficacy of some accepted educational practices. It also presents many new problems concerning the student's perceptive characteristics. Independent research into these questions would be of invaluable assistance to those who are involved in curriculum experiments. It is recommended that music education research organizations and college music education departments involve themselves with these basic problems of the student's learning characteristics, and offer the assistance of their expertise in cooperation with the innovative school music program.

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APPENDIXES

I. Reports on Selected Participating Schools.

The following descriptive reports are of school music programs. which were of prime importance in this project. Much of this report is based on a study of these programs. While they are representative of the principal types of experimental and innovative activity brought to the attention of this study by schools throughout the country, progressive work is by no means confined to these schools. In many instances similar experimentation was reported in other schools.

AYER PUBLIC SCHOOLS; Ayer, Massachusetts.

Harold Norton - Superintendent
John Carton - Music Supervisor
Wayne Stonkus - Elementary

The Ayer schools serve not only the residents of the relatively small local community, but also the families of servicemen stationed at nearby Fort Devens. The student population, therefore, is composed of students of many varied ethnic and social backgrounds, whose prior education is as diversified as the geographic areas from which they have come. Since many of these families are frequently reassigned, the school has had a 73% turnover, not including graduations, in the past 2½ years. While this constant student change has inhibited some desired musical activities (i.e., a large string program) and the extent of sequential musical development believed possible, it does reinforce the contention that the type and quality of music education found in Ayer is possible in the vast majority of schools.

The study of music as developed by John Carton, Music Supervisor of the Ayer public schools, is a radical departure from traditional programs of music learning. It is a new study formulated on the fundamental and characteristic elements and processes of the art, and is sequentially planned on the basis of the children's intellectual and skill potential and the frame of reference they bring to the study. As one observer has said, "It is as though this program has made a completely fresh start in music learning, ignoring all of the traditional prejudices and assumptions of music education schemes, and coming to grips with the realities of both music and children."

The curriculum, a unique and highly organized assault on identified problems of musical understanding, is also broad and varied. The learning strategies in this program are sequentially scheduled from rhythm improvisation in the first grade, to composition for recorders and voices in the upper elementary grades, to high school groups whose study and performance repertoire ranges from Josquin Des Pres to Elliott Carter, and includes cantatas, masses, etc.

Fundamental to this curriculum are the following precepts:

1. Children have a natural creative desire in music and enjoy expressing their own musical ideas. Under guidance, creative activities allow them to discover many of the characteristic processes and concepts of music and provide a motivation for the learning of notation.

2. Singing is essentially a skill which all students can and should master. The development of a good vocal production is, therefore, one aim of music study. However, the students' cognitive development of musicality is not restricted to the rate of this skill development.

3. The quality of musical literature used in instruction will be a major consideration in the students' judgment of musical quality. All music used, therefore, must be authentic and representative of the best of the art.

4. Every experience in music must not only be an authentic one in terms of the art, but must be so planned that every student can achieve and recognize his own achievement. All activities have a terminal value, in that they provide an opportunity for satisfying musical accomplishment, as well as continuing value as specific steps in the growth of musical understanding.

Elementary Composition Program. The elementary music study involves three types of activity. These are:

1. Rhythmic composition and improvisation through which concepts of rhythm, musical organization, timbre and musical expression are learned. Through this activity, the students work in the problems of notation and develop many of the skills of reading.

2. Singing activity, primarily to develop the skills of vocal production, including range, tone, pitch and breath control. Through the fourth grade this area of instruction is kept

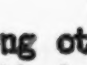
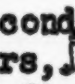
separate from the rhythm composition. There are, however, many efforts to interrelate the experiences and knowledge gained from the compositional and singing programs.

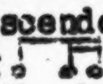
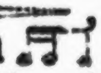
3. Instrumental activity on recorders in which all fifth and sixth grade students participate. It is used to develop and reinforce pitch notation and reading,and to introduce pitch as another musical element of consideration in expressing music ideas.

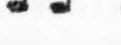
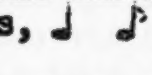
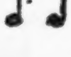
Rhythmic composition is employed at the initial stage of music study because it offers the greatest potential opportunity for student involvement. As explained by Mr. Carton, "the little child has to get inside of things and build them himself." Furthermore, with rhythm composition he can not only learn a great deal about music, but individual success in musical projects is guaranteed. There are no wrong notes or wrong harmonies. He has materials which he can understand and which do not necessitate advanced manipulative or vocal skills to be musically important. All the knowledge and insight he gains is artistically honest, as well as cumulative from grade to grade. More advanced musical concepts, such as pitch, harmony, etc., can be assimilated into an already fairly advanced frame of reference when he has the skills and maturity to use them.

First Grade. The work in rhythmic composition begins in the first grade. It is introduced in an improvisatory manner where students experiment with quarter notes, quarter rests and eighth notes. These components are soon labeled so that the student will be able to better understand and discuss the music elements with which he is working. Homemade instruments are also used to introduce the concepts of timbre, and the letters P and F are used to distinguish volume. Emphasis is placed on the students' understanding the implications of the musical elements available to them. During this first year, the concept of musical organization is also approached through the use of serial (motive) and mirror forms. Only that musical information is introduced which is of immediate importance in the accomplishment of a musical task, and all of the creative works are performed and analyzed in class. After the first improvisatory stage, all compositions are also written on single line notation, making use of the ♩ and ♪, and 𝄽 .

Rigid meter is not introduced at this grade level, nor is it introduced until it becomes necessary for use in two part writing in the fourth grade and with recorders in the fifth grade. Meter is regarded as an organization technique, not a generic part of rhythm. It is essentially a period factor which is not a basic characteristic of all music. A student who understands the greater musical implication of rhythmic line and organization will easily assimilate rigid meter techniques when they are needed.

Second Grade. In the second grade the rhythm includes, among others,  and  . The students not only use these rhythmical figures in their compositions, but accurately read them in performing each other's music. Also introduced as part of the students' expanding musical concepts are the tempo indications, Lento, Moderato, and Vivace, and the binary and ternary forms of musical organization.

Third Grade. New musical ideas used in the third grade include the crescendo < and the decrescendo >, more complicated rhythmical figures, including  and , and the concept of the phrase. With the latter, the bar line is introduced for the first time. This does not imply a rigid metrical system, but rather distinguishes the phrase and approaches the concept of subdividing a larger musical entity. Of course, all previous learning is constantly used, as well as new material.

Fourth Grade. The fourth grade's composition progresses with the use of the antiphonal and echo forms. This involves two part writing, which is first explored through the use of accidental counterpoint. Rather than a mathematical formulation of notes, this is a free imitational polyphony in which the student first discovers the expanded meaning of two part writing. New rhythms include syncopation,  , and the triplet rhythms,  and  .

Fifth and Sixth Grades. The musical activity of the fifth and sixth grades brings together the notational, rhythmical, timbre and organizational concepts of music gained in the compositional areas of the program with the pitch concepts and vocal skills acquired in the first four grades. This is facilitated by the use of recorders which offer the opportunity of more advanced composition, using not only pitch but also sustained notes, 𝅝 , 𝅗𝅥 , and 𝅗𝅥. . All students are given recorders and are encouraged to use them at home as well as at school. Individual exploration on the recorder is encouraged in the same manner employed in developing other musical concepts. This takes two forms; first, improvising and attempting to play rote songs; second, the students compose their own simple learning pieces for the recorder. In this way the student, having already developed excellent pitch discrimination through the vocal classes, is able to relate the written note with the pitch and learn to make discernments regarding pitch notation. From this point, pitch is included in a broad compositional frame of reference without violation of any of the concepts previously learned.

In addition to the original textual materials the students write to develop technique on the recorders and broaden their musical understanding through exploratory composition, a wide variety of music is being used as technique on the recorder develops. This includes folk songs, rounds, canons and two and three-part music, particularly from the Renaissance and Baroque periods. This instrumental experience has proven so valuable in terms of developing musical understanding and reading and notational skills that instruction on band and orchestral instruments has been postponed until the sixth grade.

In spite of the careful and thoughtful organization of this program, it is not a rigid methodology. As emphasized by Mr. Carton, "This is the way things are today. Our program is experimental and in a constant state of flux. We learn something new every day, so some part of our program changes every day. Most important is our re-evaluation of the basic learning process."

Singing Instruction.

Of considerable significance in the Ayer program is the high level of accomplishment in vocal production. In all of the above classes visited it was observed that over 90% of the students sang in tune. Indeed, in many classes, all of the students were able to sing with accurate pitch. Also of importance was the tonal quality, vocal range and excellent diction. This is accomplished in several ways. First, it is school policy that all classes will have a minimum of two five-minute singing periods each day. These are conducted by the classroom teacher using the methods and materials prepared by the music specialists. Second, it is felt that students must be made totally conscious of their own vocal production, so physical and mental preparation is essential. For all singing the student will stand, place his feet together and his hands beside his hips with palms turned slightly forward. This raises both head and chest. He then will take two breaths (the second demands mental awareness), hum the note given by the teacher, and proceed to sing. During singing the classroom teacher will always conduct using a proper beat pattern. Third, no piano or autoharp accompaniment is ever used with class singing. This would decrease the student's attention to his own production and introduce extraneous elements into the study which may not always be authentic. (The autoharp, for instance, provides a vague harmonic cover which conflicts with concepts of harmonic tension, harmonic line, inversion, voicing, etc.) Fourth, only materials which are truly monophonic are used in early grades, or truly polyphonic when part music is begun. The quality of this music is also carefully considered to assure that it is representative of the best quality musical literature. Included are a wide range of folk songs from many cultures (i.e., folk songs of the Bantu), Kodaly music for children, original songs by upper elementary or junior high school students, lieder, motets, etc. Fifth, singing is not confused with reading. Since the problems of notation are well covered in compositional and recorder activities, it is not necessary to teach reading through the singing program.

"Sight singing begins in and of itself," says Mr. Carton. "Many songs used have notes and rhythms which are already understood through composition. The students recognize the way a phrase moves because they have often used a similar phrase in composing. We certainly do not ignore sight singing. There is just no reason to emphasize something which comes naturally from their cumulative experience."

It is also felt unnecessary to employ syllables or numerical identifications for pitch. The class is now free to regard singing for its own intrinsic satisfaction and to direct attention to the problems of sound vocal production. The successful achievement of this is evidenced in the level of interest in and the quality of singing in the school.

Instructional Responsibility

The entire area of music curriculum is the responsibility of the music director, John Carton. This includes all content and strategies in teaching. The actual classroom implementation of this program is jointly carried out by elementary music specialists and the classroom teachers. In practice, the classroom teacher carries on approximately two thirds of the program and the music specialist, one third.

Four possible avenues have been explored to prepare and sustain the classroom teacher in the requirements of this program. They include workshops to demonstrate basic mechanics, an instructional guide (currently in preparation), individual conferences with the music specialist, and observation of the specialist. The latter has been found to be the most productive. Here the teacher can prepare to carry on the work by observing and assisting during the specialist's weekly visit to the class. It is a school policy that teachers will remain in the classroom during the specialist's music period. Actually, the majority of the teachers enjoy this, since they are also developing a new and exciting perspective of music.

Junior and Senior High School

While the secondary level of music instruction was not of prime interest to this study, a review of this area brings a larger perspective to the total program.

In the junior high school there are not mandated general music classes. It is felt that from the intensive and extensive program in the first six years the students will have the basis for judgment for decisions on continued study. It is interesting that a large percentage elect a class which continues to deal with choral music, recorder playing, and composition. Also available are band and orchestral classes and ensembles.

At the high school musical activity continues with a band, ensembles and a large choral program. The level and extent of the literature used by the latter group indicates the serious intent and degree of accomplishment of the total program. In addition to numerous octavo pieces of all idioms, motets and madrigals studied during the past two years, the group has performed the Second Shepherd's Play with 13th century plainsong and medieval instruments, Bach Cantatas, Poulenc's Gloria and G Major Mass, Britten's Ceremony of Carols, and Hymn to St. Cecilia, The Faure Requiem, Mozart Masses, etc.

Additionally, the high school music groups annually present a musical. This year's presentation was "The Roar of the Greasepaint, the Smell of the Crowd;" last year, "Camelot;" the previous year, "Oklahoma."

Evaluation

While no objective evaluation has been possible at this stage, continued questioning of the validity of the curriculum leads to constant revision and continued development. It is easily recognized by the upper grade music teachers, however, that the students are entering junior and senior high school with greater musical skills, interests and knowledge than had been previously displayed. Reading skills and habits have not only improved but have changed from note reading to line and phrase reading. More students are also electing musical participation in spite of other increased pressures in school. Attitudes toward music have improved since the students feel more musically secure from their extensive elementary background.

BALTIMORE PUBLIC SCHOOLS; Baltimore, Maryland.
J. Marion Magill - Director of Music
Alice Beer - Supervisor of Elementary Music

The Baltimore Public School system is a large city system with numerous elementary schools. The overall music program is under the direction of Mr. J. Marion Magill, and Mrs. Alice S. Beer serves as Supervisor of Elementary Music Instruction. It is the work of Mrs. Beer and the teachers of the elementary program which is of interest to this study.

While all socio-economic areas will be included in such a large school system, most of the schools visited in connection with this study served the lower income areas. Music instruction in elementary schools is carried on in the classroom by the classroom teacher who is assisted by a specialist called a Music Resource Teacher. This assistance takes many forms and includes actual classroom demonstration teaching and advice on formulating lesson plans and classroom activities.

In 1963, the Baltimore Elementary Schools received a grant of $5000 from the M.E.N.C. Contemporary Music Project for Creativity to initiate experimental work on a creative music learning program. This money was used to employ Emma Lou Diemer, noted composer and teacher, to conduct workshops for elementary music resource teachers. The grant covered the expenses of the project for one school semester.

Since that time, this creative work has been carried on, developed and extended solely by Mrs. Beer, the Music Resource Teachers, and the classroom teachers. It is this continuing work, rather than one semester sponsored activity, which is reviewed by this project.

The Elementary Music Program. The elementary music program in the Baltimore Public Schools has been designed to meet four objectives:

1. To assist the students to develop values about music and elevate their musical tastes

2. To sharpen their aural perception

3. To motivate continuing musical interests

4. To develop skills which will allow the student the opportunity for continued music participation.

While many learning strategies are employed in the music class, it has been found that the activities which most successfully fulfill these objectives are creative compositional activities. Here the student is employed in musical tasks which allow him to build on that knowledge, experience and skills which he has brought to class. In this way he can learn through his own interests and natural abilities. As Mrs. Beer says, "They bring whatever they have to the classroom, and we help them to build on that rather than imposing what we know on them. When they present what they have and evaluate it themselves, it stimulates them to grow and learn more."

Additionally, this creative work has been found to serve three important functions.

1. The process of creating is a source of self-fulfillment. It improves the student's self-concept and feeling of capability.

2. Through guided compositional activities the student not only discovers basic music concepts, but also discovers the need for continued development.

3. The compositional work provides a learning center through which music of many composers becomes a resource for the personal accomplishment of tasks which are important to the student.

Compositional Activities.

The learning activities involving composition used in the Baltimore program vary widely. They may be either projects on which the whole class will work, small group projects, or individual compositions. In some classes notation follows formal scoring techniques, while in others symbols are devised to meet the immediate needs of a particular piece. It generally follows, however, that notation is not considered antecedent to the development of music concepts. In many cases the pieces are of a semi-improvisational nature with each performance a somewhat new musical experience. In this regard, two items of particular interest have been noted. First, the students have developed a considerable musical memory. With up to thirty students performing in one composition, each performer is able to remember his role. Second, a great deal of instant musical judgment is displayed by students in performance of class compositions. Often the role of any one instrumentalist is only generally defined, and the exact nature of performance is left to the student's judgment.

In many classes the music tends to have strong ethnic influences which serves as a common point from which broader music interests can be developed. Some classes will make use of homemade or classroom instruments (flutaphones, autoharps, tone bells, etc.) while in other classes, where many students study in the instrumental program or have private music lessons, the composition will include orchestral instruments.

Also varying is the idiomatic form of the music. Many classes make use of such contemporary musical organization devices as the tone row, clusters, poly rhythms, etc. Non-pitched and non-percussive sounds are also included in many compositions. Some of these are produced on instruments, others are vocal. Many compositions include traditional melodic lines or classical harmonic ideas in creative works which are otherwise drawn from contemporary musical concepts. While in some cases these more traditional ideas are obviously imposed by the teacher on the composition, in other instances this is the product of students' creativeness in a program of learning which does not promote a dichotomy between contemporary and historical music.

Another point of flexibility in this music education program is found in the extent of use of this creative approach to learning. This is determined largely by the music resource teacher and the classroom teacher, and ranges from classes which occasionally participate to those where creative work serves as the core for all musical learning. At present, 19 of the 32 music resource teachers are involving their classes in creative activity to some extent. Underlying all the varied creative compositional experiences there are certain common factors which exist in all participating classrooms.

1. The learning activities and musical exploration grows from the students' own frame of reference. Since many of the children have strong church affiliations, the rhythms and modes characteristic of spiritual and gospel songs are often felt in their own creative efforts. Compositions also often center around neighborhood activity, school projects, field trips, or stories which are familiar. Sounds in the compositions are often derived from those environmental sounds with which the children are acquainted. They take those elements, insights and feelings that they have and use them in a musical way in order to gain confidence and expand their musical horizons. There are always those areas of a musical experience in the classroom which are familiar to the students, and to which they can relate, just as there are those areas which present new challenges and new concepts.

2. The development of musical ideas is never restricted to notational skill levels. Concepts of music are allowed to develop at a much faster rate than it is possible to match with skill growth. This has created a new personal desire to acquire mechanical or notational skills. In one class visited, the classroom teacher, who has had no formal musical training, was very concerned about building his own knowledge of notation so he could assist the students to record on paper their creative learning, and record his own.

3. While many of the compositions are built on sounds not commonly regarded as musical, and are often primitive in the musician's eyes, the quality and content of learning are clearly discernible. There is a concern for formal design. (Is it in A-B-A form? Rondo form? What is the fugue form?) Balance, climax and resolution are musical factors of which the students are aware and capably handle. Rhythm and timbre judgments indicate keen musical insights. In many upper elementary classes, musical and notational skills derived from this compositional program are advanced to a significant level, and considerable specific information about instruments used in class (including transposition) is common knowledge.

Also of importance is the quality and breadth of recorded literature which is used extensively as reference material for compositional activity in many classrooms. The students' familiarity with and interest in music of quality is one indication of the level of student involvement stimulated by this program.

Since there is no standardized curriculum, no methodology which is mandated for every student, a description of classroom activities provides only a general indication of the type of work involved. It cannot be construed to be a pattern for every class. The following are examples of observed class activity.

Kindergarten. Sound story about spring. The instruments were all percussive, and included an autoharp plucked at random. The story of spring made up by the students was read while the children performed descriptive sounds on their instruments. They also acted out many phases of the story.

Third Grade. Piece, Marvin's Store, a song for voice, bells and percussion instruments. The composition has many verses relating to the products of Marvin's Store. Verses were performed by soloists who improvisationally described their product by varying speed, dynamics and key. This piece was written as a large class project. All students performed. The piece was modal and accompanying percussion instruments performed very complicated rhythmical figures.

Fourth Grade. An instrumental composition not yet named, written by the entire class. The form is theme and variation. Instruments are percussion, bells, piano, violin. Each variation is developed by a small group and then revised by the whole class. Recordings of compositions in variation form are used as resource material. The class is grappling with notational problems in order to expedite performance. Specific pitches are worked out with bells and piano.

Sixth Grade. Music for percussion, bells, clarinet and piano. The form of this composition is A-B-A-X. (X is a combination of elements of A, B.) Pitches are determined by a tone row written by students (The students can discern changes or mistakes in the row.) and pentatonic harmony on black notes of piano. While the mood to be depicted is "weird," no specific verbal connotation is implied.

Teacher Preparation

The majority of the Music Resource Teachers presently working in the compositional activities have been prepared to meet the new demands and procedures through a series of intradepartmental workshops. The first of these was conducted by Emma Lou Diemer, and all subsequent workshops have been led by Alice Beer. In these workshops the teachers explore musical concepts and sounds in much the same manner as the children they will be teaching. Emphasis is placed on contemporary music and the devices and techniques used by composers today. The actual form of implementation of these ideas is left to the teachers, but general experience in strategies and organization gained in three years of experimentation is reviewed and forms a basis for activity.

Preparation for the classroom teacher who carries on much of the program is accomplished mainly through observation of the music resource teacher and private conferences. Additionally, grade level meetings held by the music department are well attended by classroom teachers. At these meetings particular musical problems of the classroom music program are reviewed in depth so that the teacher may have some security in her undertakings. Generally, the classroom teachers find this a very exciting program and are as deeply involved in learning as the children they serve.

The key to the teacher's success is found in the nature of the program. The study is not built on pedagogic absolutes like "right" and "wrong." It is largely concerned with the development of ideas, concepts and musical insights. Critical evaluation centers more on "this works better" or "this doesn't seem to fit." The child assimilates a musical frame of reference through the use of reason rather than factual memorization.

In this way the teacher as well as the student can use judgment. The level of judgment depends on the teacher's experience and knowledge, but with the aural proof of each judgment the musical understanding of both teacher and student grows.

Evaluation

An evaluation of the strengths and weaknesses of this program is currently being made by Mrs. Beer and her associates. Questions regarding skill development -- when, what and how -- are being reconsidered in the light of new insights of children's learning potential gained in this experimental program. Not only are activities being reviewed against their results, but the resultant concepts are being questioned for authenticity and appropriateness. Problems of overall sequence, musical growth, motivation and continuity are being given intense consideration.

This is the main characteristic of this elementary music program. There is constant concern, continued questioning and a persistent search for improvement.

BLUE EARTH PUBLIC SCHOOLS; Blue Earth, Minnesota
Alice Paulsen - Principal
Logan Zahn - Director of Music

"What is more important in the school curriculum than music? What subject could have a more continuing effect on the students' lives than music?"

These questions by Alice Paulsen, principal of Blue Earth Junior and Senior High School, take on special meaning when combined with the statement of Logan Zahn, music director: "The most important key to musical understanding is quality participation in the finest quality of music. It has a carry-over value which the student will never forget."

It is this positive attitude of the administrator and music educator toward the purpose and terms of music education that has led to the development of one of the most distinctive instrumental music programs examined by this study. While the learning vehicle, an orchestra, can be found in many music programs, the quality and basic function of this program makes it educationally distinctive. Through the medium of a student symphony orchestra which performs music of the classic orchestral repertoire, and chamber ensembles which dig deeply into the traditional ensemble literature, the students of Blue Earth are involved in music on a level which suggests new insights into the potentials of public school music. This program becomes more interesting through the recognition of the following data:

1. Blue Earth is a rural community of approximately 3000, with a school population of roughly 100 students per grade. There is a team of five music instructors who handle all vocal and instrumental music instruction of the students from grades one through twelve. The high school symphony orchestra has a membership of 82 students, or 21% of the entire high school. The choral program involves 66 students, and the band program approximately 87 students, bringing the total school population involved in the music program to over 40%.

2. Approximately 15% of all the students from grades five through twelve play string instruments. All string instruction is given in the school by school personnel. There are no private teachers in the immediate area.

3. While the school is very academically oriented and most students will take at least five academic subjects per year, no problem is found in scheduling students for music. No student

in this school is deprived of musical participation because of conflicts in scheduling. There have been no string dropouts at any level of this program during the past three years.

4. Music instructional time parallels that allotted to any other subject in school. This amounts to approximately five periods a week. No additional time is required. Students who participate in this program are required to practice extensively with practice time ranging from four to six hours per week. Maintenance of this preparatory time is consistent and automatic. While at times this time may be in conflict with other required homework, the values of participation in the orchestral program are considered to justify the time and personal effort involved.

The Orchestra

The orchestra is comprised of 82 students in grades nine through twelve. Included are 27 violins, 8 violas, 12 cellos, 8 basses and a normal complement of brass, woodwind and percussion players. The orchestra has two full rehearsals of 57 minutes each week, with two additional periods for string rehearsals. The fifth period is a lesson period of at least 30 minutes, which is usually scheduled from study halls but on rare occasions may be on a rotation basis from another class. When feasible, these lesson periods may be used as chamber ensemble classes. In addition to this regular schedule, quartettes, trios or other chamber groups may meet after school.

The literature used by the orchestra is drawn largely from the standard orchestral literature. Arrangements or transcriptions are less often used than editions. While classical composers predominate, music of the baroque, romantic and contemporary periods is also represented. (A representative listing of the repertoire is included.) Concerts are scheduled at frequent intervals during the school year. These are regarded as an integral part of the total music education program. There is no programming of manufactured or "crowd pleasing" music. A typical program would include major works or movements from Johann Strauss, Corelli, Barber, Vivaldi, Saint-Saens, Dvorak and Handel. It has never been considered to program music for either concerts or assemblies on any basis except the musical value of the piece.

Because of this serious effort toward a meaningful and educationally productive music learning program, interest by students participating is very high. Parents also have developed a great pride in the achievement of their children and give excellent support to the program. This year subscription ticket sales to the seven concerts presented by the High School were over-subscribed.

In addition to the regular yearly work, a six-week summer program of lessons and ensemble work is required for all string players. As in the regular school year, there is no charge for these lessons. Scheduling is accomplished before the end of the spring term, and all students make their own arrangements to conform with the schedule. Since it generally is considered to be a privilege to belong in the orchestra, both students and parents extend themselves to fulfill their roles in this program.

While summer lessons are not presently required for band members, students are encouraged to participate, and the percentage of attendance is high.

The remarkable success of the music program in Blue Earth is attributable to one primary source. It stems from an attitude of the school administrators, the music educators, the parents and the students toward music as an art form which is an essential part of the educational environment. This attitude has grown with the continued development of a recognized esthetic educational program under Logan Zahn. In this program instrumental skills are not divorced from cognitive development. Even at early instrumental stages the music given to the child is carefully selected to insure that it is representative of the quality of the art. As Logan Zahn has said, "One of the main reasons for our students' positive attitudes toward music is the stress on good music right from the beginning." This attitude is manifest in the degree and intensity of student interest and in the high level of musical and technical skills attained by the students. It is further demonstrated in the music teacher/student ratio, in the facilities that are provided for music instruction, in attendance at concerts which frequently numbers 30% of the population of the town, and in a budget which permits the purchase of musical instruments of excellent quality. There are, for instance, ten school-owned bass viols which cost up to $1400 apiece.

It is also evidenced in the positive actions of the principal. In a school which is academically oriented (Four years of math is considered respectable and most youngsters will take foreign languages.) she has given the music program consistent backing. She not only works to make sure that all youngsters who would benefit from this program are scheduled for music, but she also works with the parents and the music people in keeping students in the music program. This work with parents is not exclusive with the music program, but is a philosophy of parent-school partnership which extends throughout the educational program. Miss Paulsen says, "We expect a great deal of cooperation from the parents in order to arouse the students to take full advantage of their opportunities in high school. 45% of the youngsters will go on to college. They have received a good share of national scholarships." The parents' attitudes toward the values of the orchestral program are demonstrated in the quality of instruments which are owned by the students. Since most instruments are privately owned and cellos range between $350 and $850, and violins between $300 and $550, the parents have made a serious financial investment in their child's musical education. This follows the statement of Zahn, who says, "No youngsters ever have to play in our program on attic instruments. It is important that the parents purchase first-class quality instruments for the youngsters. This also contributes to a much more serious attitude by the parent and the student."

This serious learning attitude is the most obvious factor of the entire orchestral program. There is a rigid insistence on rehearsal, on productivity, on group and individual responsibility, on the quality of instruction, and on the quality of performance. No facet of this program is approached on any level except the achievement of excellence.

Scheduling.

Preparing a schedule in such a small high school which allows every student who wishes to participate in music is a task which demands positive attitudes and administrative competence. It is further complicated by the fact that there are many one-section courses, including German, speech, advanced math, stenography, architectural drawing, etc. In addition, the courses that are offered in music cut across either the full junior high school and sixth grade, or they cut across the entire high school of grades nine through twelve. To accommodate the scheduling for junior high school orchestra and band, the administration has arranged the sixth grade in home rooms by instruments. There are three sixth grade classes; one class is for strings, one for brass and percussion, and one for woodwinds. This allows the sixth grade students to blend with the schedule of the junior high school instrumental organization without conflicting with other school work. It also reflects an administrative attitude which gives greater priority to the child's educational opportunities than to organization conformity. The successful scheduling for the high school music program is accomplished by scheduling the music program and the students who are going to participate first. All other classes are scheduled after the music groups have been finalized. Another important consideration is found in the fact that the principal who does the scheduling does not believe that accurate scheduling can be done just for one year. "You must give priority," says Miss Paulsen, "to anything which you feel is of importance in the schedule. This does not mean that any other area of the program will be restricted, but scheduling for music is only possible if it is given priority in the initial stages of the scheduling procedures."

Beginning Instruction.

String instruction is presently begun in the fifth grade in the Blue Earth schools. This has resulted from experimentation in the beginning of instruction at various levels. All students are encouraged to take instruments, and the final choice of an instrument is the parents' and students' responsibility. Guidance is given, however, in this selection based on two factors: first, the demonstrated ability of the student in music and school work; second, the establishment of balanced instrumentation for both orchestra and band at the beginning stage.

Junior Orchestra.

The students begin orchestral work in the sixth grade in the Junior Symphony. The instrumentation of this organization includes 28 violins, 7 violas, 6 cellos and 4 basses, and normal orchestral brass, woodwinds and percussion sections. The serious intent, repertoire and attitudes of this orchestra parallel that of the Senior Symphony. Quality achievement in music, both individual and group, is the prime objective and the major motivation. It must also be mentioned that the level of proficiency of the Junior Symphony is very high, at least comparable with most good high school orchestras.

This entire program is a tribute to the abilities of one man. Logan Zahn is first, an excellent musician; second, a dedicated educator with exceptional communicative abilities and a keen insight in the potential of students and third, a convincing salesman of educational excellence. While the residents of Blue Earth are extremely proud of their students' musical accomplishments, this is the quality they have been taught to expect.

Repertoire.

The following is a partial repertoire of the Blue Earth High School and Junior High School Orchestras during the past three years.

Senior Symphony

Psalm & Fugue	Hovhaness
Gothic Suite	Franck
Cantata 142	Bach
Gypsy Score	Styne
Russlan & Ludmilla	Glinka
Nocturne from Midsummer Night's Dream	Mendelssohn
March from Athalia	Mendelssohn
Sonata in C Major	Mozart
Eine Kleine Nachtmusik	Mozart
Three Brothers Overture	Cimarosa
Blue Danube Waltzes	Strauss
Greensleeves	Vaughn Williams
Concertata	Corelli
Symphony in B Minor	Schubert
Meditation from Thais	Massenet
Kom Susser Tod	Bach
Sheep May Safely Graze	Bach
Largo from "The New World Symphony"	Dvorak
Introduction to Act III Lohengrin	Wagner
Fugue & Vivace Op.5, #2	Corelli
Brook Green Suite for Strings	Holst
Finlandia	Sibelius
Love Music from "Boris Godounov"	Moussorgsky
Concerto #4 in G Major (Op.65)	Goltermann
Letzter Fruhling	Grieg
Marche Slave	Tchaikovsky
Die Fledermaus	Strauss
Adagio for Strings	Barber
Capriccio	Vivaldi
Symphony #104	Haydn
Lancaster Overture	Whear
Intermezzo from Goyescas	Granados

Junior Symphony

Song of Jupiter	Handel
Ballet Music #2	Schubert
Spanish Dance #1	Moszkowski
Le Petit Ballet	Chopin
Hungarian Dance #5	Brahms
Finale from the Water Music	Handel
Two Short Pieces	Purcell
Allemande & Bourree	Telemann
Chorale & Invention	Bach
Sarabande & Allegro	Corelli
Entr'acte from Semele	Handel

W. B. SIMPSON ELEMENTARY SCHOOL; Camden, Delaware.
William Gorkle - Principal
Donald L. Banschbach - Music Teacher

The Simpson Elementary School includes approximately 813 students in grades one through five. Music instruction is handled predominantly by the music specialist who visits each classroom once each week for a thirty to fifty minute period. A second class of one-half hour is conducted weekly for an entire grade level by using either the school intercom or the all-purpose room. In addition to these classes of general music instruction, instrumental class lessons on band and orchestral instruments may be elected by students of the fourth and fifth grades.

In 1963 Donald Banschbach, the music teacher, began an experimental program in music learning at the primary and elementary school levels. This experimentation was directed toward the development of a curriculum founded on the following assumptions.

1. Aural perception of pitch is the prime factor in musical understanding. This musical perception begins with the ability to distinguish the tonal direction of a musical line.

2. Aural perception is closely linked with visual perception. At early learning stages classroom strategies should deal largely with the translation of sounds into visual patterns, rather than the more traditional practice of translating symbols into sounds.

3. Musical understanding does not necessarily infer the

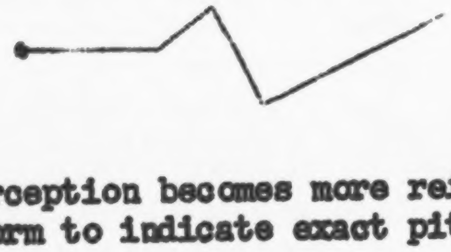
ability to respond vocally. Conversely, the ability to sing in tune does not necessarily indicate or stimulate musical cognition. Singing, therefore, cannot be considered a reliable teaching strategy for, or indication of, the growth of aural perception. After three years of experimentation, Banschbach has developed a highly structured curriculum of graded strategies in which sound is visually analyzed. While singing and the development of good vocal techniques have a place in the program, the curriculum predominantly consists of a series of problems of increasing complexity which involve various types of musical dictation and analysis. In addition to pitch and linear perception, form and various elements of structure are translated from music to symbols by the students. One of the main characteristics of this program is that the majority of activities stem from a sound source -- that is, from music of the piano, of various classroom instruments, or recordings. These sounds are always presented as problems which are solved by the individual student. In the process of solving these problems the student is introduced to and deals with many primary concepts of form, timbre, rhythm, style and the mechanics of notation as well as tonal direction. The exception to this rule of sound preceding symbols comes in the creative work.

In order to further involve the student in the classroom musical activities, the problems are often presented in a competitive atmosphere. Students in the class are grouped into teams, and the winner is the group who can most accurately and swiftly identify the musical line. During the grade level classes which are conducted over the school intercom, the various classes compete in some form of music dictation and the winners are recognized by all the students of the grade level.

The Line Form.

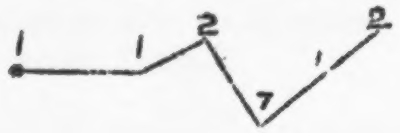
Melodic dictation is begun in the first grade with the use of the "Line Form." This is simply a line drawn to indicate the direction of the musical line.

Example. My Country 'Tis of Thee



As aural perception becomes more refined, numbers are used with the line form to indicate exact pitches.

__Example__. My Country 'Tis of Thee



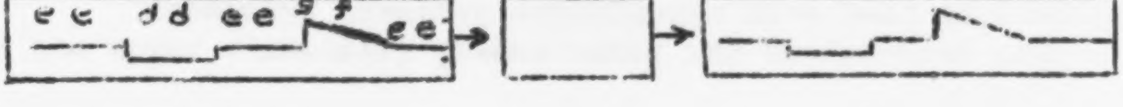
The next step involves placing numbers on the staff, and the final step is formal notation with notes replacing numbers on the staff. The formal notation is accomplished with remarkable ease since the students already understand the principles involved in notation. Through the use of simple devices early in learning the student has become acquainted with the concepts of linear movement, and when formal notation is introduced it has meaning to the student. It is simply a new way to handle a familiar problem. An additional value of the "Line Form" is that it is easily understood even by first graders. The beginning student's aural perception is not inhibited by the imposition of the complexities of formal notation. He can commence his musical study by concentrating on the musical concepts which will later bring meaning to formal symbolism.

From the first problem, the melodic dictation is always presented as a musical line rather than as individual notes. This contributes not only to the development of an awareness of musical line, but also assists the student to develop a considerable musical memory. In one large class of fourth grade students it was observed that a large majority of the students were able to accurately notate dictation of a musical line of seven or eight notes. This was done in three steps, using first the line form, then numbers, and finally formal notation.

__The Sound Block.__

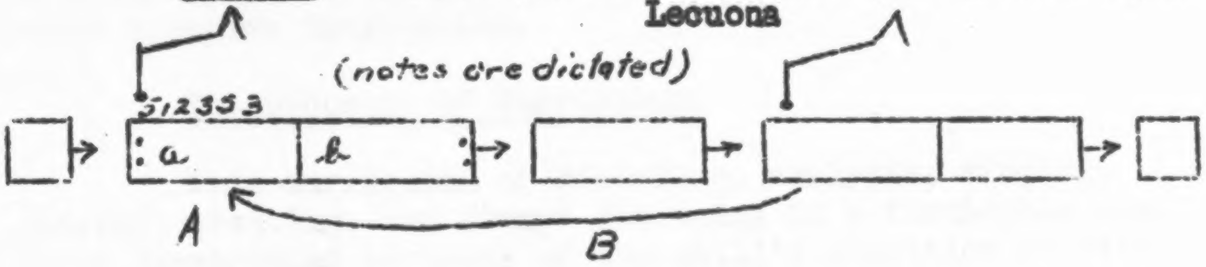
Another teaching device which plays an important part in this program is the "Sound Block." Through the construction of rectangles which are representative of a portion of a musical composition, the student can visually depict the characteristics of the music which he can identify. This device is used with recordings and serves to assist the student to more clearly perceive the nature of the music being performed.

__Example__. First grade: March from Summer Day Suite-
Prokofieff



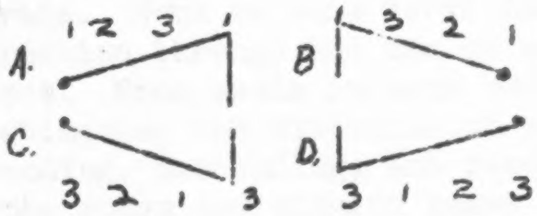
As the student's ability to listen and understand becomes keener, these blocks are subdivided and further used in conjunction with the "Line Form."

Example. Fourth grade: Andalucia from Suite Andalucia--Lecuona



The "Sound Block' is also used as a creative tool. It allows the student to plan the general characteristics of music he wishes to create. Rhythm, dynamics, tempo, timbre, and expressive intentions can all be planned. With the use of the "Line Form" many other aspects of the music can be creatively explored. For instance, students in the first grade were planning a composition of their own. Using the "Line Form" they explored possible variations for a little melody played on tone bells.

Example.



Creative Activities.

Through the fifth grade the students make use of similar procedures in creative undertakings. While the compositions at the upper elementary levels are more sophisticated and use formal instruments as well as classroom instruments, the process of planning with the "Sound Block" continues to be of assistance in discovering musical unity, form, balance and contrast. By the fifth grade the "Line Form" is no longer necessary for the majority of students since they will use formal notation.

Recently, creative experiments have been carried on in the upper elementary grades using the twelve-tone row.

While it is too early to assess the results of this extension of the program into new areas of creative musical activity, the students' enthusiasm for experimentation in this form or organization is encouraging. Far from rejecting this non-melodic musical form, the students appear to have discovered a new musical idiom which further stimulates their creative imagination.

The Sequence of Curriculum.

This curriculum of dictation, analysis, singing, playing, creating, and always listening is a formidable one. It is constructed in terms of the child's abilities to view music rather than in the musicologist's terms of correctness, or the music educator's traditional terms of appropriateness. The various activities are all designed to lead to one goal, the constant stimulation of aural perception. Where drills or skills stand between the student and musical understanding, new activities and ways of viewing music are uncovered. In this sense this program, like the majority of programs involved in this study, is in a constant state of evolution.

A description of the major classroom activities by grade level demonstrate the sequence of the curriculum.

First grade. Work at this level introduces the concept of tonal direction through the use of the "Line Form" in dictation exercises. From music in song books the students also learn to distinguish the direction of notes on the staff, and identify ascending, descending, and repeated note patterns. The singing of rote songs and singing games assist in developing vocal control and pitch awareness.

Creative work is limited to both singing and listening and makes use of the "Sound Block" and the "Line Form." This work generally is both melodic and percussive. In performance this creative work takes the form of controlled improvisation, since the notational devices are not specific. This contributes to continued creative exploration and allows for personal expression within a general framework indicated by the composer. Considerable emphasis is placed on listening and analyzing what is heard. For this the "Sound Block" provides a practical method for visual analysis.

Second grade. Each phase of the first grade program is continued and expanded. Dictation continues to be given as an entire unit rather than as a note-to-note relationship. It is also extended and more complex as the student's ability grows. In the latter part of the year numbers are introduced to identify specific pitches. These numbers are used in conjunction with the "Line Form" in a further refinement of pitch recognition.

A new concept introduced here is modality. This involves transposition of rote songs to different steps of the scale and, as one student said, "makes the music sound funny, but nice. Sometimes it makes a happy song sad too."

Listening and analyzing with the use of tone blocks becomes more involved. Rhythm implications are noted and discussed as well as some simple musical forms (i.e., A B A form, ostinato, etc.).

While the majority of songs used in singing are taught by rote methods, note reading is also introduced. In this the students use both numbers to identify notes and the "Line Form" to reinforce concepts of direction. The reading material is generally taken from standard music education texts. By the middle of the second semester, most students are reading at least part of all songs in the keys of F and G.

Third grade. At this grade level the dictation progresses from the generalities of the "Line Form" to the specifics of the staff. The students have been well prepared for this more complicated visual translation of sounds through earlier activities. In addition to the experiences with the "Line Form" and the introduction of numbers to identify pitches, some familiarity with the staff has been gained in the vocal area of the second grade program. Here the numbers are used on the staff after the direction of the phrase has been noted with the "Line Form."

Notation of rhythm is also given considerable attention in the third grade. Note values, previously considered in a general way with the "Line Form," are precisely defined through the introduction of the quarter, half, and whole notes.

All other aspects of the program, singing, reading, listening and creative work, are similarly reinforced and broadened.

Fourth grade. Dictation is continued as a learning activity intended to increase aural and visual perception.

Rhythmic notation, separated from melodic dictation, covers eighth notes and triplets as well as those notes introduced in the third grade. Concepts of meter and bar line usage are also defined.

In melodic dictation timbre becomes a factor of consideration along with octave transposition. Many varied instruments are used to present the dictation. It is interesting to note that timbre has little effect on the accuracy of the students' melodic discrimination. Initially, the dictation is recorded using three steps, first the "Line Form," then numbers, and finally notes on the staff. It has been found that the use of the "Line Form" can often be discontinued during this grade. For the majority of students the transfer from the "Line Form" to formal notation has been accomplished. The length of the phrase is also increased. As in earlier grades dictation is always presented as a complete musical phrase rather than as individual notes. In addition to the scale steps and thirds used previously, fifths, fourths and octaves are also included in dictation exercises. Increased emphasis is placed on creative activities which make use of variation form, ostinato, modality, varying meter and timbre considerations. This work is still largely melodic and percussive.

Other activities are continued and expanded. These include singing, both by rote and reading, and listening and analyzing with the use of the "Sound Block."

Fifth grade. With both rhythmic and melodic concepts well established, these two musical factors are now combined in dictation. Here the child is able to simultaneously perceive many musical factors and record them, using formal notational practices.

This ability to perceive and notate is also evident in the creative efforts of the students. The pieces employ many rhythmical instruments, pitched instruments and voices. Various aspects of form (motives, contrapuntal devices, etc.) are also considered. Often the students will continue to use the "Line Form" and "Sound Block" at initial phases of creative invention and when they are satisfied with their plans, transfer these ideas to a formal score. The "Sound Block" is also used for analysis of the work that has been accomplished. All the pieces are performed in order to allow for aural judgment by the student and the class. Recent experiments in this class have made use of the tone row, clusters and other twentieth century ideas.

Evaluation

The purpose of this program is to assist the student to recognize, identify and understand the many constituent elements of music. Through such familiarity with the basic concepts and mechanisms of music the student will be prepared to grasp the broader and sophisticated implications of the art. It will also provide a firm basis for all types of future participation, whether this is in performance, composition, academic areas or intelligent listening.

The evaluation of this program has been primarily concerned with the effectiveness of the dictation activities in developing aural and visual perception of tonal direction. Observation and testing conducted by Mr. Banschbach indicate that the strategies of graded activities which progress from the "Line Form" to formal notation are successful in establishing the concepts of linear direction and notation. They also contribute significantly to the development of a musical memory and discernment of timbre and rhythm. Student enthusiasm for this form of learning activity is also high. The student's ability to use the insights he has gained through dictation and analysis in creative musical enterprise is considered indicative of the level of musical perception attained.

EVANSTON HIGH SCHOOL; Evanston, Illinois.
L. S. Michael - Principal
Richard Rosewall - Music Director
Robert Werner - Instrumental Director

The curriculum guide for instrumental music at Evanston High School, Illinois, begins with the statement: "The primary purpose of music education in the public school is to develop within the student a feeling of musicianship so that each student may become an intelligent connoisseur of the musical art form.....We are not primarily concerned with teaching the student the technical proficiency required of the professional musician who makes his living by performance. As a by-product some students will gain these advanced skills and will even be able to engage in some professional work at this level, but this cannot be a valid reason for the instrumental program in a public school. The purely technical skills are related to making a living - we are concerned with teaching to enrich their living."

In Evanston High School this statement is much more than rhetoric. It is the philosophy on which the entire music program has been developed. There are no musical organizations; there are performance classes. There is a dedication to the use of the finest quality of music. New opportunities have been created for delving into literature normally neglected by public school music programs; and there is a unique concern for the individual involvement of the students in the art of music. While there are 47 instrumental performance classes ranging from string trios to concert bands currently scheduled, performance is not the aim of the program; it is rather the primary means of instruction.

The High School

Evanston High School, a large school of over 4500 students, has frequently been cited for its academic excellence and its leadership in educational innovation. The nature of the organization of the school districts in the community, however, presents problems in the development of music curricula which are becoming more frequent with the growth of centralized high schools. In Evanston two entirely independent school districts control the complete operation of the town's schools, one for the schools through the eighth grade, the other for the high school. The consequence of this system is that a unified music study cannot be established which will allow for long term objectives or sequential musical growth. The objectives and procedures outlined in this report are the answer of the high school instrumental music staff to this plural system.

The Music Program

Each year over 250 students elect to participate in the instrumental program of the high school (approximately 700 elect choral programs). Available to them are bands of various levels of proficiency, an orchestra of symphonic proportions, a string orchestra, and many varied ensembles. The objectives of this extensive program are:

1. To create opportunities for every student, whether a beginning or advanced instrumentalist, who wishes to participate to work at a challenging and musically rewarding level.

2. To stress the elements of music, including styles, forms and other musical materials, that give meaning to the art.

3. To have the performance classes function to link

the student with our cultural heritage and stimulate a meaningful aesthetic understanding.

4. To develop attitudes and intelligent and broad tastes in music through the use of primary music history literature in performance classes.

5. To establish good behavioral habits for the student both as a performer and listener.

6. To arouse a cycle of inquiry and satisfaction in music which will continue to grow and stimulate the student.

The Ensemble Program

In the implementation of these objectives it has been found that the ensemble program plays a most significant role. The values of such a program do not merely duplicate those of the larger classes; many new and often more personal experiences are offered to the student. Since every student who is in the orchestra or bands is also required to participate in a regularly scheduled ensemble throughout the year, a degree of homogeneous grouping has been achieved which is seldom possible in public schools. Students of like ability are given an opportunity to work together at their maximum level of ability. No student is placed in a position, so often unavoidable in large classes, where he can neither instrumentally achieve nor fully understand the nature of the class activity. Maybe more significantly, superior students can forge far ahead and explore levels of music and areas of literature which tax the extent of their abilities and the limits of their musical insights. Since many of these ensembles are trios and quartets, the grouping of like abilities can be done very accurately, and a degree of flexibility can be maintained in making personnel adjustments as the need becomes evident.

Changes in the ensembles are also made in order to assure that each student has a wide variety of musical experiences. At least once a year the students will be reassigned to a new ensemble so that they gain familiarity with various types of chamber performance. A flute player may be a member of a flute quartet, a woodwind sextet, a mixed string and wind chamber group, and work with a violinist and pianist on violin-flute sonatas during the course of her high school years. Incidentally, student pianists are encouraged to participate since many opportunities for pianists exist, particularly with strings in piano trios, quartets, etc. This affords musical opportun-

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ities to a large group of students who usually are limited to the role of accompanying choral groups.

In addition to homogeneous ability grouping, the students are faced with new levels of musical responsibility in ensembles that are not possible in larger classes. The limit of one person on a part places demands on individual achievement and develops a musical self-reliance. The high degree of awareness of blend, tone, musical line and style required brings a new dimension to the art of listening. Students are also extensively involved in the selection and rehearsing of the music. It is expected that ensemble members will do more than show up with their instruments. Research into performance techniques, idiomatic connotations and pertinent historical information is encouraged. Such individual responsibility for the group's achievement is one of the prime motivating factors of the program. Decisions on tempos, balance, phrasing, etc., are the mutual responsibility of the performers and the teacher. Value judgments of every phase of the program are constantly demanded of the student, and the proof of these judgments can be immediately ascertained through aural realization. While a representative list of music is included with this report, this facet of the program is of such importance that it must be discussed here.

Literature and Performance

Literature for ensemble classes is generally chosen for its intrinsic musical values. Works of Haydn, Purcell, Mozart, Beethoven, Schumann, Persichetti, etc., are common in class usage. There is a very extensive ensemble library with many hundreds of musical works available for use. Where possible, multiple copies of parts and multiple scores are at hand. In many instances, scores are used by each member so that the student may grasp the total concept of the work visually as well as aurally.

There is a consistent effort to achieve authenticity in every respect. Arrangements and simplifications of master works are generally avoided. Transcriptions are used only after the staff has judged their musical validity. Where material is difficult to find, the teachers have spent many hours in music libraries and in consultation with other professional musicians to search for appropriate and representative music. This rigid insistence on the use of quality music in instruction is a most important key to the success of the program. As Mr. Werner has pointed out, "How can you teach

Beethoven unless you play the music of Beethoven?" The students' concepts of the quality of the art are primarily gained from their musical involvement in these formative years. Both the quality of the music used in class and the quality of the interpretation are significant in developing aesthetic tastes and values.

The concept of quality is also of concern in performance. There is an unending dedication to all phases of musicianship, whether it be in style or intonation. No teacher or student is allowed to settle for a non-musical performance. The complete musical interpretation is always a goal of the ensemble, and such matters as correct articulation are sought with the same intensity as correct fingering. Fortunately, the teachers have the musical background and experience which allow them to focus attention in this direction.

Instruction

Instruction for these varied groups is handled by a team effort of the three instrumental teachers, with the assistance of private teachers. The private teachers, a group of highly talented performing musicians, are not employed by the school but are permitted to give regularly scheduled lessons at the school during the school day. They, in turn, cooperate with the program by assisting with the instrumental ensembles and serving as resource persons for the students and faculty. While each faculty member is assigned particular ensemble responsibilities, a great deal of teacher rotation and exchange has been found advantageous. The students are exposed to many musical ideas, and skill problems are handled by the teacher most proficient in that particular area. Large ensemble rehearsals often see two or more teachers cooperatively working with the students.

Scheduling

The scheduling of classes, to insure that every student may benefit from this program, is accomplished in four ways. Many ensembles meet before school in the morning from 7:30 to 8:15 a.m. This is possible since public transportation and car pools are used. Larger ensembles are generally scheduled at the time assigned for bands and orchestras on alternate days. While this reduces the rehearsal time of the major performance classes, the values of the ensemble programs are considered to justify this. Twenty-five minute periods of very intensive activity are also scheduled during one-half of the lunch periods. Over thirty ensembles meet at these times each week. A few ensembles also meet after school. These are mainly groups which cannot be scheduled at other times because of conflicts. Included are percussion ensembles, stage bands and groups rehearsing for special occasions.

Regardless of the rehearsal time allotted to the groups, a rigid policy is enforced regarding attendance. This not only promotes positive attitudes toward the group and a sense of individual responsibility, but also is necessary because there is seldom more than one person on a part. In instances where a member of a group is absent, however, ample material is available in the library for any combination of instruments. A string quartet becomes a string trio with appropriate music, or a brass quintet will perform a quartet or trio. During the school year an effort is made to ensure that every ensemble plays at least one public performance. "This," Mr. Werner points out, "fulfills our firm belief that music as an art form is not fully realized until it has been shared in a performance situation."

Ensemble Workshop

Another most interesting facet of this program is the ensemble workshop. This program was developed to take the place of festivals and competitions, and is conducted in cooperation with one other school. On one Saturday afternoon each year, ensembles from the two schools meet. Each school sends four ensembles in each category: brass, woodwind, strings and percussion. The groups in each category meet separately for two hours, and perform one piece for a professional musician who offers criticism and suggestions. This criticism is enjoyed by all of the other participants in that category, so that all youngsters benefit from each musical critique. At the conclusion of these two-hour seminars, the professional musicians select one ensemble in each category, and these groups perform in the late afternoon for all of the students, parents and interested friends.

It is interesting that the groups selected to participate in this ensemble workshop are not selected because they are the best in the school, since there is no competition involved. They are selected because they are the groups who can most benefit from this activity.

Evaluation

While a long term evaluation of this program has not been possible, student growth and interest are indicative of its value. It has brought a new concept of aesthetic possibilities to public school music and succeeded, as Mr. Werner states, "in breaking down the traditional roots of the performance course in which the philosophy and psychology were rooted in functional and, in many cases, non-aesthetic principles." It is felt that for many students this opportunity of knowing and experiencing the thrill of chamber music literature will stimulate similar participation in adult life. Already some evidence of this has been noted.

FARMINGDALE PUBLIC SCHOOL; Farmingdale, L.I., New York
William A. Kinzler - Superintendent
Herbert Alper - District Supervisor of Music

One of the most unique music education programs reported to this study is found in the Farmingdale Public Schools. This program has been developed from two primary theories regarding music learning. The first is that student involvement in the total process of music is the primary key to musical understanding; the second is that students at all levels can relate to the musical ideas of today as easily as to the music expressions of any historical culture.

Farmingdale is a large school district located on Long Island within the commuting area of New York City. There are 12,700 students in the system. All music in the schools is taught by music specialists. Grades one and two have a one-half hour period each week. Grades three through six have two 40-minute periods per week. All junior high school students are on a block schedule with one period of music each day for thirteen weeks for both seventh and eighth grades. Music classes in the High School are elective and meet five days each week during the entire school year. Included are classes in music theory, music appreciation and performing groups. These classes are taught by the thirty-five music teachers in the system under the direction of Herbert Alper.

During the summer of 1964, the M.E.N.C. Contemporary Music Project made available to the Farmingdale Schools a grant of approximately $1,500 for a demonstration program of the Farmingdale Creative Music Activities. The sponsored work was conducted for gifted students and, while related in a general context, does not parallel the regular school music program reported in this study. The development of this program stems solely from the unsponsored work of Mr. Alper and his associates.

The basic experimental curriculum in music consists of activities in which the student becomes a composer, performer, evaluator and listener; the music in which he is involved as a composer is predominantly drawn from the musical ideas of the twentieth century. This curricular approach is used at all levels of instruction, including the general music classes of the elementary and junior high school, and the theory classes of the high school. While this forms the core of instruction, it is not exclusive. Other activities, including skill training and performance groups, are also a part of the total music program. Bands, orchestras and choruses of excellent quality are found at all levels. While they are not generally directly involved in this creative work, there exists a cooperation between the performance and general music-creative areas which enhances the educational values of both.

This program was initiated in 1963 by Herbert Alper, Director of Music in the Farmingdale Schools. It is an outgrowth of exploratory sessions in music learning conducted at the Bennington Summer Institute for High School Music Teachers at Bennington College. It has been further developed through workshops conducted by Mr. Alper for music teachers in the Farmingdale system. Participation is on a voluntary basis, and to date approximately one-half of the thirty-six music educators currently in the system have been involved in these workshops. These teachers are presently working to some extent in the concepts of the creative approach. It is felt that teacher participation must be optional since this new program places increased and different demands on the teachers' musical and creative abilities, as well as time. It is recognized that these extensive musical demands may prohibit the successful participation in this program by some teachers. Although many of the practical aspects of this program are still in the developmental stage, the basic philosophical and musical rationale and many of the activities which constitute the curriculum are securely established.

Rationale

Fundamental to the Farmingdale program is the conviction that music is more than a curatorial art. As Mr. Alper points out, "While the heritage of musical literature is one facet of the total spectrum of music, it is not the primary nature of the art. More important is the view of Aaron Copland who has stated, 'Music is in a continual state of becoming.'" It is this concept of music as a continual creative progress deriving its validity from its active nature rather than passive state which is most vital to students. The curriculum is a translation of this philosophy into a study which constantly involves the students in personal judgments of the elements of music. In such involvement the student is aligned with the cognitive processes of the serious professional musician of today, rather than limited to the derived music formulae or criteria of any historical period or idiom. While many of the music teachers in Farmingdale work in the general framework of this creative-compositional approach, there is no single curriculum which is followed. There are two reasons for this. First, it is believed that the rigidity of a standardized curriculum would be in conflict with the exploration that is fundamental to this program. Second, each teacher will have a different background and training in music. Since it is essential that the teacher be musically secure in the classroom, the particular strengths and abilities of the teacher will influence the specific activities and direction of the class.

Characteristics of the Program

1. Classes are conducted with a maximum of student participation. There is very little lecturing or explaining by the teacher in the traditional manner. The activities are designed to involve all of the students in composing, performing and judging. Judgments are not made in terms of, "That is right," "No, that is incorrect," but rather in terms of "That works," or "That doesn't seem to work." The class involvement is one in which both teachers and students become partners in the discovery of musical concepts.

2. Each musical concept is approached with ultimate honesty, but in its most fundamental terms. For instance, form is considered as an organization of patterns, not necessarily as a traditional structure. The aim is to assist the student to develop broad concepts of music that are not restrictive, that will allow for an understanding of all music on its own terms rather than the limited terms of period "correctness."

3. Music study at the initial stages primarily utilizes the music elements, rhythm, dynamics and timbre.

These three elements are used in an exploratory manner in order that the child can discover the expressive potential of sound, the manner in which contrasting sounds are used by composers, and the feel for climax and resolution in music. In this musical exploration the elements are not fragmented but are used in combination to create whole expressive pieces. These pieces are always performed in class and discussed by the students and the teacher.

4. While musical terms such as piano, forte, crescendo, etc., are correctly identified at the moment they are needed for the fulfillment of a musical task, formal notation is not part of the early learning. Musical understanding is regarded as a cognitive awareness of concepts of sound, not written symbols. Insistance on formal symbolic representation before the development of musical insights which give meaning to the symbolization may inhibit further interest or develop distorted concepts. Consequently, notation is explored in much the same manner as sounds. At early levels the students invent their own notational systems to record their musical ideas and make possible the performance of their pieces by other students. (Most pieces involve a number of performers.) As the students' musical concepts develop and more formal notation becomes expedient for performance, it is easily assimilated by the student.

5. While pitch is not excluded as a musical element of consideration at the primary and early elementary levels, it is not an area of particular consideration in composing. Certainly in no class observed was there any tendency by the students toward late eighteenth or nineteenth century melodic ideas. In some upper elementary classes five and six note scales are used to write pentatonic and whole tone music; even here the emphasis is on form, timbre, rhythm and dynamics,rather than melodic line.

6. Performance involves all sorts of instruments - cans, bottles, pieces of metal, commercially prepared classroom instruments, and in many cases in the upper elementary grades, band or orchestral instruments. Generally the compositions make use of those instruments available to the class. The ultimate timbre possibilities of the instruments are explored through improvisatory sessions with the result that one instrument may be used to produce many varied sounds.

Classroom Activity

Essentially, this program is developed as a spiral curriculum with musical concepts, always regarded as a part of a complete musical entity, progressing from a primitive level in the primary grades to a rather refined and broad understanding in the high school program. The following are examples of activity in classes visited in this study.

Second grade. Barbara Hurley, music teacher. This class was concerned with the performance of compositions written by students over a period of the two previous weeks. The compositions were largely directed toward the understanding of timbre and the "shape of the piece." In the latter, the students were concerned with the organization of sounds into a meaningful sequence of musical thought. Phrases, contrasts and the overall feeling of the composition were discussed. The pieces were brief, approximately one minute in length. In some, tone blocks were used to give specific pitches which were not chosen diatonically. In the majority of pieces the instruments were not of specific pitch. These included many varieties of rhythm instruments and some homemade instruments. The compositions were written by small groups of children from four to six who then performed them. Performance was accomplished from invented notational symbols which were developed for that specific piece.

Fifth grade. Joann Jackamich, music teacher. In this class most of the compositions were written by individual students. There were, however, a few pieces composed by small groups. Instruments used for performance were all legitimate orchestral or band instruments, since many students are also involved in the school's instrumental program. Typical of the compositions were the following:

1. Duet for Piano - using key shifts, clusters and changing meter.

2. Variations for Saxophone - for piano, bells and drum, with use of rhythmic changes, augmentation, diminution and parallel triadic harmonic patterns.

3. Duet for Clarinet and Piano - built on pentatonic scales which shifted frequently for harmonic variation. Each of these pieces was the result of both individual research and class analysis of recordings and other music.

Seventh grade general music class. Charles Weiss, music teacher. As in other grades class activity centered around composing, performing and listening. Since some of the students have had more experience than others in composition, the level of learning in the class varied considerably. This did not present any particular problem, for in this type of classroom activity the work is uniquely individual. Differences in student ability do not retard the work of the class.

All 31 students in the class were involved in creating compositions. When each student finished his piece he recruited three or four fellow students and prepared for performance. Most of the pieces leaned heavily on timbre and rhythm for variety and expressiveness. Structure, particularly climax and resolution, were of major concern. During discussion of the performances, Mr. Weiss played recordings of works of recognized composers in order to demonstrate pertinent musical concepts. In one of these demonstrations the students at the blackboard diagrammed the tension and climax of Webern's "Six Pieces for Orchestra." From this they gained insight into how Webern achieved balance and movement of sound and new ideas for their own creative work.

High School Music Theory Class. Paul Erlanson, music teacher. The same type of discovery strategies begun in the primary grades are carried on in the High School. The work, however, is much more musically sophisticated. Compositions are in all idioms, ranging from seventeenth century counterpoint to serialism. Composing is done for a wide variety of groups with all compositions performed and discussed. Creative jazz work is regarded with the same serious intent as a brass quartet. Performance of all written music is considered an absolute necessity. This is facilitated by the cooperation of students in instrumental class who assist in performance. Since these instrumental classes meet on rotation basis, there is a wide variety of instrumental opportunities available to the student composer.

In-Service Program

During the past four years, Mr. Alper has conducted three in-service courses for teachers in the Farmingdale system. Each of these consisted of a two-hour session once each week. Twenty teachers in all have taken the course. The program was designed essentially as a laboratory in which the teachers worked in the same process, although on a higher level, as the students they will teach. This approach evolves from Mr. Alper's philosophy that no teacher can use this creative approach in the classroom unless he has had personal experience in creative activity in the whole musical process.

Musical activity in these courses consisted mainly of exploratory composition in contemporary idioms, performance of these compositions, and critical discussion. Many teachers were introduced for the first time to serialism, polyrhythmic structures, sonorities as a basis for musical organization, polytonality, etc. Also for the first time the majority of teachers have the opportunity to create music and hear their compositions performed. The impact of this experience has had a sustaining effect on many of these teachers. A number are continuing to experiment and compose for their school groups, as well as other performing groups.

The work on curriculum in the in-service course dealt primarily with a study and review of new educational practices and considerations. Particular emphasis was given to writings of Jerome Bruner and the relevance of his philosophy to music education. Parallels were also drawn between new approaches in mathematics and science education and experiments in music learning. Specialists in other curricular areas were invited to discuss advanced thinking in their fields.

Evaluation

The Farmingdale creative music program, as pointed out by Mr. Alper, "is in a state of constant growth, constant development and constant refinement. Even as this new level of involvement in music has excited the students, it has excited the musicians and educators in our system. We find that the students have a new interest in music; that their own discovery of musical meaning, achieved through their creative efforts, is the greatest motivation for continued learning. The level of enthusiasm and participation in music classes attests to this."

The teachers' excitement also stems from the results of this educational process. No teacher who has worked in this creative approach in the classroom has abandoned it in favor of more traditional practices. Problems of sequence, classroom mechanics and musical validity are continuously weighed. New learning activities are formulated, tried and weighed against the learning results. This intense search for improvement is the most obvious characteristic of the program.

FONTANA PUBLIC SCHOOLS; Fontana, California
Virgil Camp, Music Director
Cyril Gallick, Music Teacher
William Theodore, Music Teacher

Instrumental programs in the elementary grades generally have many things in common. They serve a select group of students who either indicate an interest or are designated for participation by some form of teacher evaluation; they are intended as a training ground for secondary music organizations; and they are primarily concerned with the development of manipulative skills.

A number of schools reported to this study have recently instituted experimental instrumental programs which are broader in purpose and scope and are more directed toward exploratory experiences than skill development.

In Fontana, California, elementary music education has been at best fragmentary. Since no specialists were employed either to teach or to assist with the teaching of general music from grades one through six, the entire teaching responsibility fell on the classroom teacher. A lack of teacher training in this curricular area made it impossible to effect any kind of consistent or sustained music learning. Where classroom music was carried on, it was usually a singing program motivated by periodic district-wide grade level singing assemblies.

The Fontana Unified School District is made up of twelve elementary schools, three junior high schools and one senior high school with a total enrollment of approximately 12,000 students. The industrialization of the area (it is the home of a major steel industry) provides a tax base which allows for the provision of good physical and educational facilities for the schools. There are, however, no civic theatre groups, orchestral societies, or other organized cultural arts activities of a continuing nature inthe community. A community concert series ceased activities recently for lack of support. Also significant is the fact that less than 20% of the high school graduates continue their education.

Exploratory Instrumental Classes

In 1964, the music department began exploratory classes with instruments for all students at the fourth grade level. The initial purpose of this program was to assure at least one year of satisfying and productive musical experience for all elementary youngsters. To date, this experiment has shown that there are many other desirable results attributable to this program.

The major activities of the program consist of 13 weeks of exploratory study on the violin, 10 weeks on clarinet and 7 weeks on trumpet. Classes are held once each week and are of twenty-minute duration. Instruments for student use are provided by the school district. While this allows every student to participate, the same 40 instruments are used by over 1,000 fourth graders each week, and it is impossible to schedule any practice time for the students apart from the lesson period. This, however, is not considered a serious handicap, since skill development is not the aim of the program. Presently there are two of the twelve music teachers in the district who share responsibility for the exploratory program. Each is experimenting with different classroom techniques in an effort to find the most productive strategies. These teachers, both excellent professional musicians, travel from school to school throughout the district, taking the instruments with them to the various classes. Class sizes are generally limited to 20 students, so each student has the use of an instrument during the period.

The classes conducted by Cyril Gallick are held in the all-purpose rooms of the elementary schools. This has two purposes: it takes the students from their regular classroom to a special area for music, and there is more room available for the physical activity related to the instruction. On the other hand, William Theodore prefers to teach in the classroom. Here the students are more secure in their surroundings and he believes this security is reflected in their learning efforts.

Due to the number of students in each class and the limited time available, organizational procedures are both simple and explicit. In the classes of both teachers all students stand throughout the period. Positions for holding the instruments are designated by number. For example: (violin) Position 1 - the instrument is held under the arm; 2, the instrument is held in a vertical position; 3, the instrument is rested on the shoulder; 4, the instrument is in position for playing under the chin. This procedure involving position numbers expedites group activity and eliminates extraneous plucking, bowing, etc. All strings on violins are fitted with tuners, and the teachers adjust strings as the need arises during the period without loss of class time.

The first session with each instrument is spent in examining the structure of the instrument. With the violin, a collapsible instrument is available, and the students take it apart and reassemble it. There are similar experiences with the clarinet and trumpet. From here the program progresses from pizzicato on open strings to bowing and using the first and second finger on all strings. In Mr. Gallick's class all students play together and walk in tempo while playing. This strategy is intended to reinforce rhythmical concepts. In Mr. Theodore's class the students stand at their desks and are assisted in playing by partners who check positions and notes. Music used in both classes is initially taught by rote, but by the fourth period is taught by note from the board. In this way simple notational problems are incorporated as part of the exploratory experience.

Evaluation

The evaluation of the program is at present a subjective one, but the following benefits have been noted by the music staff and principals.

1. This is a pleasurable and productive first experience with music for the vast majority of the students. They are enthusiastic over their own progress and develop an interest in further musical participation.

2. Since all students participate, the normally resistant and hesitant students also become involved. In most cases it has been noted that enthusiasm and cooperativeness soon replace shyness and reluctance. The student who would not ordinarily elect musical participation often forms new judgments from this experience.

3. It has served to generate new interest in teaching music at the elementary level. Many classroom teachers participate in the lesson period and continue related instruction during the week. Often they prepare the students in problems of notation, review orchestral instruments, or play recordings associated with the instrumental class activities.

4. The students' pitch perception is sharpened. Many students, even those who cannot sing in tune, will quickly learn to identify a note that "does not sound right." On occasion, the teachers allow the students this discovery before retuning a string.

5. The parents have shown a considerable interest in the student's progress. The first time they hear the student he already can produce a good tone and can play a simple piece. Many parents are encouraging their children to continue, particularly on string instruments.

The attitude of the music teachers is best expressed by Cyril Gallick, who said, "If we were to develop a broad elementary music program taught by specialists, this program would still be entirely justified. It provides a personal contact with music that intimately touches all students. They see, feel, hear and even taste music. They have a chance to try without having to ask permission. It has caused the most personal involvement I have seen in teaching children."

LOS ANGELES PUBLIC SCHOOLS; Los Angeles, California
William C. Hartshorn, Director of Music Education
Edward B. Jurey, Supervisor

In the majority of music programs reported to this study, the innovative or experimental activity deals with the creative work of one or two teachers, often in one school, and sometimes in one teaching circumstance. There are, of course, exceptions such as Baltimore and Farmingdale, but even in these larger situations, teacher involvement in the experimental work is optional, and personal contact among participating teachers can usually be maintained. In some instances, as in those cited, this situation is necessitated by the complexity of the experimental work which constitutes a reformulation of the study.

Music education in big cities faces special problems that are rooted in the bewildering enormity of the system. With hundreds of schools and teachers involved, the problems implicit in any kind of reorganization of curriculum assume staggering proportions. The addition of even one new listening experience means the purchase and distribution of hundreds of recordings; the introduction of new materials involves many explanatory sessions at the central, district and school levels; and the retraining of teachers to use new educational strategies may take months or even years. Comprehensive curricular refinement on a district-wide basis is seldom considered.

In spite of these and many other complex problems, the music department of the Los Angeles schools has embarked on such an undertaking. Under the leadership of William C. Hartshorn, the music curriculum is being structured to bring unity and continuity to music learning from the primary grades to high school performing organizations.

Work on this new program has been in progress for three years and has involved many committees of teachers and supervisors on the Los Angeles music staff. These groups have been concerned with learning theory as well as the nature of the structure of the art of music. They have developed study materials, tested procedures, analyzed results, written curricula for various courses, and conducted research of representative music literature. Leaders from other fields of knowledge have also served as consultants and have contributed to the design of the structure of the study and the organization of the textual materials.

Fundamental to this work is the philosophical view that appreciation of music, the basic aim of music education in the schools, is best developed by a knowledge of the structural elements inherent in the masterpieces of the literature. Through such a study the student can gain insight into the aesthetic values contained in the art.

In refining the curriculum there have been many points of consideration. What does a student in band, orchestra or chorus learn in his second, third or fourth year that he does not know at the end of his first year? Do activities in school music programs tend to become ends in themselves rather than the means for the achievement of knowledge? How much coverage of literature is possible or desirable in the music classes? How can the process of inquiry into music best be organized to assure its consistency with the nature of the art?

Such questioning of practical but fundamental issues has led to conclusions regarding the nature and design of the study. It was immediately apparent that there is a need in all areas of instruction for a more substantive subject matter which is intellectually oriented. The development of vocal and instrumental skills, while a necessary functional aim, is not sufficient in itself. It should be considered the vehicle through which greater musical understanding can be achieved. The curriculum must deal with the structure of music, the nature of the language of music, the component elements and the organization patterns. This must become the basis of instruction not only at initial stages, but also for performing organizations and other music classes at the high school level.

It was also concluded that extensive coverage of literature, even all periods or styles, is far less important than teaching the relationships that exist between all the elements. Through an understanding of these relationships, the students can achieve an understanding of the form and design. As Mr. Hartshorn has said, "What we have to do is to teach the subject matter as a method of investigation into the nature and structure of music, so that the student can learn how to approach a piece of music on its own terms. He then can go ahead, whether in school or in future years, and continue his own musical growth because he has learned how to approach music and investigate what it is."

In the preparation of the curriculum this concern for structural analysis has been the principal consideration. Beginning with the initial phases of the program the subject matter is devised in terms of concepts. At all levels of instruction these concepts are drawn in terms conceived as appropriate to the particular grade level. Initially, they are in most elemental terms, dealing primarily with the fundamental characteristics of melody, harmony, rhythm and form. As the program advances the sequence of concepts leads the student through more complex and refined structural considerations.

The following are examples of this sequential organization. They are taken from the Instructional Guide for the third and fourth grades, the fifth and sixth grades, and the high school course, The World of Music.

Third Grade

Concept

I. Melody is a linear arrangement of tones.

I.1 Melody is made up of tones moving along in a single horizontal line.

I.2 Tones in a melody may repeat or change.

I.3 When tones in a melody change, they may go up or down scale or by chord.

Fifth Grade

Concept

III. The movement of melody is not only linear, but also rhythmic.

III.1 The rhythm of a melody is determined by the relatively longer and shorter time values of its tones.

III.2 The character of a melody is changed when its rhythm is changed.

High School

Concept

II. A composition can be based on a single theme repeated over and over throughout the course of the work. Each repetition of the theme is accompanied by musical variations in other parts which move around the theme. A composition organized in this way may be a chaconne or a passacaglia. (The learning activities include a study of the Passacaglia and Fugue in C Minor of J. S. Bach.)

Evaluation

The implementation of this program in classrooms throughout the city is still in its infancy. Special training sessions for teachers are currently underway and others are planned. Many problems of classroom strategy are still to be resolved. The potentials of discovery learning with such formally structured curriculum must be tested. Questions of idiomatic inclusion, the students' frame of reference, and formulated conceptual sequences can only be judged from future results in the classroom.

Even at this stage of implementation, however, the comprehensivity and scope of this undertaking bring a new dimension to music education planning.

McMINNVILLE HIGH SCHOOL; McMinnville, Oregon
Kenneth Myers, Principal
John McManus, Music Director

The high school band has long been the trademark of public school music. To its protagonists, it symbolizes the values of music education. To its antagonists, it is a symbol of educational inefficacy. Uninfluenced by either opinion, band programs have developed a consistency which is remarkable in today's education. In schools throughout the country the function, methods, purposes and activities of the bands are so closely identical that they can usually be distinguished only in degree, seldom in terms of educational realization. In McMinnville, Oregon, this seeming immutability has been challenged and the high school band program has been given a new purpose, a new substantive content and a new role in education.

McMinnville is a rural community located in northwest Oregon, with a public school system which serves approximately 3000 students. Music instruction at all levels, from first grade through high school,is provided by music specialists. Beginning at the fourth grade for strings and the fifth grade for wind and percussion instruments, all students may elect to participate in the instrumental program. Lessons on these instruments are provided by the school during the school day. In addition, the students may participate in grade level bands through the junior high school years. These bands meet for forty-minute periods twice each week.

The high school enrollment is roughly 700 in grades ten through twelve. Of these students approximately 30% elect band, orchestra or chorus, the only music courses offered at this level. These classes meet daily for fifty-minute periods. In addition to the daily scheduled band classes, students have a ten-to-fifteen-minute technique lesson every other week. For reasons of practical expediency the band has been divided into two sections of approximately 50 students each.

Band Music Laboratory

The Band Class at McMinnville High School is a thorough departure from the traditional band rehearsal. This class is a laboratory for the exploratory study of history, theory, composition, performance, arranging, literature and research. It is comprised largely of shared activities and experimentation. The class provides an environment in which the student is placed in the midst of ideas which are generated largely from his own efforts and the musical involvement of the whole class. This is an atmosphere of constant inquiry, constant experimentation and continual evaluation. The students are encouraged to form musical hypotheses and then are required to prove them. The development of value judgments is as important as the development of fingering techniques.

This program was created to meet the urgent need of a comprehensive music study in the average high school in the limited instructional time that is available. It has been formulated on the belief that students must become involved in a much broader and more complete spectrum of music than the mere mechanical and technical aspects of playing instruments. It is only through a broad exploration of the nature and process of the art that music can become a meaningful and continuing part of the student's experiences. It is imperative that the study of music be a series of exciting adventures for each student, with each adventure a cognitive experience which broadens the student's total musical perspective.

Basic principles involved in this curriculum are the following.

1. There is no fixed structure of the content. It is not necessary to regard the study of music in any fixed sequence of concepts or materials. Any sequence of learning will only be meaningful to the student if it stems from his own motivation and developing insight. Consequently, all the students simultaneously work at various levels on many diverse problems, or on similar problems in differing ways. The structure of learning for each student is established largely by his own particular needs and interests in completing a problem which he has created or chosen.

2. There is an emphasis on the utilization of that knowledge which the student has brought to the class. In the years prior to participating in the high school band class the student has gained a considerable amount of knowledge about music from his experiences both in and out of school. This included knowledge of history, theory, form, etc. While much of this information is in a very general form and has not been previously focused on problems of personal urgency, it does constitute a basic frame of reference from which musical judgments can be made. This frame of reference will vary considerably with each youngster, depending on his prior experiences and the extent of musical involvement. It is of primary importance that each student's learning activities make consistent demands which force him to not only use this prior knowledge, but prove his judgments in constructive musical enterprise.

3. Many of the student's judgments will be intuitive. By making intuitive judgments and by evaluating the appropriateness or worth of these judgments in practical musical situations, the student's interests are aroused and he discovers for himself many pertinent musical concepts. The McMinnville program, therefore, encourages intuitive judgment and also provides the opportunity for critical analysis of these judgments by the student, his classmates, and the teacher.

4. It is essential that the student get as complete an understanding of music as possible. This is accomplished through activities which bring an awareness of the relationships between all the components of music, regardless of how simply these relationships are drawn at beginning stages. It is necessary, therefore, that concepts of music and interacting relationships between these concepts be explored in a broad musical setting rather than as isolated segments.

5. The most substantial learning will come from the student's own discovery and from his assessment of his individual accomplishments when such opportunities are made available to him. The role of the teacher is to guide, to counsel and to establish the learning environment in which discovery and personal assessment are possible. The teacher further serves as a resource person and participates as a leader in the critical assessment of learning experiences. He also acts to stimulate continued activity and recommends new avenues of student exploration. The actual learning experiences are created by the students through their individual projects and their critical review of each others' efforts.

Class Requirements

Each student who elects band class in the high school becomes involved in two types of inter-related activities. First, he will function as an instrumentalist in the band in much the same manner as in any traditional program. Depending on necessities and requirements of any particular day, this activity of the band class will take from one-half to two-thirds of the fifty-minute period. Literature chosen by the director, John McManus, is selected for its value in acquainting the student with specific musical concepts.

In addition to his role as an instrumentalist, the student will participate in a number of individual projects. These projects are usually related in some way to the performance activities of the whole class, but at times may be completely separate from the large group activity. Generally, these projects will include:

1. Research papers on form, style, musical organization or composers introduced through or in some way related to the band music. These papers will be read to the whole class and discussed by the students and teacher.

2. Reviews of concerts and recitals given in the area or outstanding television or radio music programs. Service groups in the town provide a number of tickets to the band for local community concert series. These reviews will be given to the entire band in order that all may benefit from each others' experiences.

3. Arranging assignments. The student will score for band or ensemble a piano or vocal piece of his own choosing (example: "Clog Dance" by Hanson - "Nocturne, Opus 15" by Chopin). He will then conduct this work in the class and receive a critical assessment of his efforts from both the class and Mr. McManus. After revisions and refinements he will again conduct the band or ensemble in his work and receive further critical review.

Preparation for this experimental work comes from three sources. First, the initial project in the sophomore year requires each student to study a manual covering basic notational symbols, keys, clefs, signs, etc. This manual has been prepared by Mr. McManus and is largely a review of earlier learning. The student will have a bi-weekly quiz on assignments in the manual. This must be concluded by the end of the first semester. Second, basic transposition and instrument ranges are provided on an elementary instructional data sheet. Third, through participating in discussions of many arranging projects undertaken by other students he will have been critically involved in problems relative to instrumentation.

4. Composing for band or ensemble. Here the student will employ his own creative abilities in constructing a piece of music. These compositions may range from simple hymn-type pieces to electronic music, but in each case will involve the student with the problems of the total musical experience. In the resolution of these problems, the student makes discoveries about the musical process. As with projects in arranging, all compositions are performed at least

twice under the musical direction of the composer and are evaluated by the student, the class and the teacher. Often these student compositions are also critically compared with the works of the professional composer through recordings or band performances. This provides further evaluative judgment not only for the composer but for the whole class.

During a student's three years in the band, he will engage in projects in all of these categories. In addition to his own work, he will have listened to many reports and participated in many discussions on projects of other students. The extent and breadth of this information provides him with a unique musical education.

Example Project. Sonata for Two Clarinets and Regurgitated Reverberations

While many of the individual student projects are exciting to the observer as well as the student, one project observed in this study deserves special mention. It also demonstrates the teaching techniques of John McManus.

Two students had worked together to create a piece for tape recorder and two clarinets. They had become interested in electronic music through recordings available in the school music department. General information on the techniques involved was gleaned from John McManus, the faculty at a nearby university, and from articles found in the local library. Experimentation with various techniques led to three primary sound sources; the voice, feedback and the clarinet. After further experimentation the sonata was prepared. It was approximately four minutes in length.

When this was presented to the class, many students wished to comment on the piece, but John McManus postponed comments until after he had played a recording of a professional electronic composition which was somewhat related. At the conclusion of this piece, approximately 15 students commented on the student sonata and drew knowledgeable comparisons between the two electronics works. Style, form, contrasts, tension, relaxation, balance and motifs were all critically discussed and evaluated. Questions regarding tape technique were answered in detail by the student composers. At the conclusion of the period it was observed that at least six students took information from the record jacket of the professional work in order to purchase the recording. This is typical of this class.

As a follow-up to this project several students attended a lecture-recital by Vladimir Ussachevsky at Pacific University. As John McManus says, "We will undoubtedly get many more 'regurgitated reverberations' for class projects."

Evaluation

To John McManus there are three obvious benefits to this program.

1. Student interest in participation has greatly increased since this program was initiated. Students will seldom drop band or elect another subject over band when a scheduling conflict arises.

2. The level of performance has significantly improved in spite of the diminished rehearsal time. Keener musical insights and interests are credited with this improvement.

3. The students' general musical knowledge has grown considerably. Music of all times, including twentieth century compositions, can be discussed by the students intelligently and has become important to them.

MEDFORD PUBLIC SCHOOLS; Medford, Oregon
Justin Dyrud, Music Supervisor

Four years ago in Medford, Oregon, Dr. Justin Dyrud, Vocal Music Supervisor, tackled a problem that exists in a number of schools throughout the country. During the first four grades, generally regarded as the most formative years, the students in the Medford Schools did not have the benefit of specialists for music instruction. While there was a music program conducted by the individual classroom teachers, the quality of instruction was inconsistent and often inadequate. The classroom teachers' lack of specific music training made it practically impossible for many students to reach a desired level of achievement. This situation was particularly acute because Dr. Dyrud believes that a thorough grounding in basic theory and notation is an essential part of the elementary music training.

To find an answer to this problem, experiments were undertaken with various media to investigate the extent of the benefits that could be derived from non-teacher dependent materials. The success of this continuing experimentation has led to extensive classroom use of media ranging from flash cards to video tape. It has also been responsible for extending the use of media from the first four elementary grades to the entire vocal music program.

As Dr. Dyrud says, "The use of media in the elementary school program is more than an instructional aid; it is a vehicle for learning which allows the student to view music in a broader perspective than just through the eyes of the teacher. This does not limit the teacher, but brings a new dimension of understanding to the classroom. Every facet of the discipline of music can be taught more completely with various media, so every classroom music period should make use of the media which can best convey the knowledge to be presented."

The Medford Schools

Located in southern Oregon, Medford, a city of 35,000, is similar to many smaller urban centers. It is small enough to retain a strong interest and pride in its school, while large enough to have represented a broad spectrum of social differences. Within this framework there is a relatively strong cultural climate with community concerts, theater groups and frequent performances by visiting artists and orchestras. A civic interest in the arts is also manifest in the High School Choir, which is one of the most accomplished public school performing groups in the United States. Programs by this group, which include serious concert literature, are very well attended.

The public school system serves approximately 9800 students in 14 elementary schools, 2 junior high schools and 2 high schools. The overall school program is considered excellent. There is a progressive preparatory program for the 60% of the students who will go on to college, and there are strong vocational training opportunities as well as a number of specialized programs. The very positive attitude toward educational progress is probably the strongest single characteristic of the entire school. This has led toward many experimental and developmental projects. These include a new concept of teacher service and training which makes use of student teachers, associate teachers, intern teachers, teacher aids and lay readers; programs for advanced learners (Project Prometheus); participation in a variety of projects concerned with creativity for either the teacher or student; the Medford Growth Study in Physical Education (one of the most extensive in this field); and a considerable involvement with studies in programmed instruction. The unofficial motto is "Don't fall behind." This not only implies that administrators and teachers will stay abreast of their fast changing fields, but that all school personnel will be fully aware of all new school developments. Elementary principals are expected to attend high school meetings on specific improvements in all fields. Administrators also travel throughout the country to observe exceptional programs in order to strengthen their own.

The Use of Media

In this atmosphere of continuous progress and evaluation, the music program has provided leadership in the use of media. Many of the instructional ideas and devices developed originally for music study have been adapted for use in other curricular areas. Among the media in use are flannel boards, flash cards, musical games, recordings, film strips, teaching machines, video-tape equipment, programmed material, overhead projectors, 16 mm. films, 35 mm. slides, transparencies, multilithed work sheets, tape recorders, dummy piano keyboards and carillon bells. This media is used in the Medford music program because it is believed to stimulate the classroom in two ways. First, it assists the teacher to be more effective; second, it broadens the learning opportunities of the student in that it effects a new relationship between the student and the subject matter.

The benefits to the teacher are varied.

1. It allows the teacher to be more expert in the content of the subject matter and more expert in her presentation. This is possible since the instructional materials are accurate, meaningful and substantive.

2. It gives new avenues of approach to the subject matter, bringing freshness and variety to the presentation.

3. It stimulates the teacher by making demands on her to use ingenuity in the creative preparation of materials.

4. It gives the teacher better contact with the students through media which is prepared in consideration of the children's frame of reference.

5. It assures a logical and honest presentation of musical concepts even by those classroom teachers who have had a very limited musical background.

6. Many forms of media allow for more effective large group instruction by focusing the students' attention on one point or providing them with individual tasks.

Even as the use of media assists the teacher in the instructional process, it is also of great value to the student in the learning process.

1. It catches his attention and appeals to his curiosity.

2. It is possible to present musical concepts through media with which the student has already become accustomed. This includes such media as film strips, cartoons and movies.

3. It allows reinforcement of learning by giving opportunities for many views of one concept.

4. It involves more of the students' senses in all phases of music learning.

5. It offers an opportunity to draw relationships between familiar and new concepts.

6. It affords the advanced student opportunities to progress beyond the limitations of normal classroom activity, and makes remedial opportunities available for students who are behind the general class level.

Beginning in the second grade there is a considerable stress on all aspects of music theory. Early in the study transparencies with three or four overlays are used with the overhead projector to visually present the musical concepts of the scale, the staff, note values and other primary musical facts. Often these transparencies are in cartoon fashion using animals and other visual images which are of interest to the child. It is felt that this relationship of musical fact with more familiar cartoon-type visualization allows musical concepts to be presented in the child's frame of reference. The immediate strangeness or abstraction of music study is overcome. Flash cards and games based on musical concepts have also been constructed to stimulate and motivate learning.

In the elementary grades where the students can manipulate the simple teaching machine, many classes make use of programmed instruction which covers a wide range from basic notation to beginning harmonic concepts. With programmed instruction the student concentrates on a very simple, sequenced study with many frames building to one concept. Since the work is entirely individual, he can progress at his own rate of understanding. For similar purposes series of work sheets, some used with transparencies or film strips, have been prepared and are in constant use. Often the same musical ideas will be approached with many different media, thereby providing constant reinforcement of the learning.

Movies are available on many topics including music history, appreciation and instrument demonstration. The latter have been found useful not only for the non-performing students but also for the aspiring instrumental student. These models of tone, position and technique often bring new insight to the struggling young player. In the singing program the overhead projector, in particular, is extensively used. Here specific problems can be isolated and explained. The projector also allows for the use of supplementary materials which are not available to each child at the instant they are needed in instruction.

Preparation of Media

While many commercially prepared tapes, recordings, film strips, movies, programs, etc., have been purchased, these represent only a small portion of the total amount being used. Hundreds of transparencies, flash cards, puzzles, music blocks, sound charts, etc., have been constructed within the system. In addition, many work books and hundreds of frames of programs have been developed to meet the special objectives of the Medford curriculum.

Teachers are encouraged to prepare some of the materials which they use, but Dr. Dyrud handles much of the creative preparation which is needed to cover specific items where the teachers have been having difficulty or where the program needs strengthening. In addition, he prepares media which is technically or musically too advanced for the classroom teacher to attempt. Many of the ideas for construction and strategies for use of this material have come from commercial or military sources.

Teacher Training

The effectiveness of educational media in the learning situation is directly related to the teacher's expertise in handling the equipment and selecting appropriate material. To prepare the teacher in this regard, the school has four programs for teacher instruction.

1. At the beginning of each year there is an instructional meeting of all teachers at which the philosophy of educational media is reviewed.

2. Three grade level meetings are scheduled for all teachers for the purpose of orientation on uses and manufacture of media.

3. Each year a ten-session workshop is held for all new elementary teachers covering in detail the questions of why, how and what.

4. A six-session workshop for specialized uses is conducted each year by the Jackson County Instructional Media Center.

In addition to these meetings and workshops, a continuous program of assistance is provided throughout the year by Dr. Dyrud and the audio-visual coordinators.

Evaluation

Dr. Dyrud and the schools' administrators believe that the success of this program can be evaluated in many ways. In particular they point to teacher response, student enthusiasm, testing results, higher standards of curriculum and student participation on the elective high school level. The degree of teacher acceptance and enthusiasm has led to greater interest and more time devoted to classroom music. This has transpired in spite of the fact that this media program has placed new demands on teachers' time for experimentation, for development of materials and for selection and use of materials.

Even as pride is taken in success, Dr. Dyrud has concern and questions regarding problems inherent to his program. Music Theory is too often presented as an abstraction, since the notational concept is not immediately connected with sound. This problem of aural and visual perception is presently being closely examined so new and more efficient strategies can be formulated.

Also under scrutiny are areas of the content of the curriculum. The problems of depth and breadth, what to teach, and sequence are being evaluated.

MEANY JUNIOR HIGH SCHOOL; Seattle, Washington
Carl Barbo, Principal

How should the music program in the junior high school serve the student? The answers to this question, long the center of controversy in education, range from pure functionalism to lofty aestheticism. In the extremes, often the student is not benefited musically at all. Either he becomes a servant to pragmatic ends of the school, or is force-fed aesthetic judgments which discourage personal values and individual involvement. Sometimes the middle ground is similarly ineffectual with a busy program of watered-down music and irrelevant facts which do little to challenge the intellect or capture the imagination.

At Meany Junior High School in Seattle, Washington, this question of purpose is met with an immediate and positive reply by Principal Carl Barbo. "Music classes must be an integral part of a school atmosphere which develops favorable attitudes toward learning and music. It must excite the students to become involved, to want to participate, and it must also offer them a chance for accomplishment in terms which they can understand. Besides this, there are obvious intrinsic values in the art of music which go beyond the attitude aspect. These intriusic values need not be labeled, but they must be felt in each class."

The creation of a program at Meany which fulfills these objectives presented many complex problems. Most important, this is a melting pot school. The area served by Meany Junior High School is socially and economically diverse. On one hand the school's north central area encompasses approximately half of the city's disadvantaged citizens. On the other hand, many students within the Meany district are from more educationally oriented stratas of society including a great percentage of youngsters from the most affluent segments. The educational needs and aspirations of this completely heterogeneous school population of 1150 differ widely. Further complicating the situation is the wide disparity of educational attainment which the students bring to Meany. In reading skills, for instance, close to 40% are below the grade level median of Seattle's 17 junior high schools.

In 1963, a major reorganization of the school's educational program was undertaken. It became immediately apparent that traditional music class activities and methods would not suffice in fulfilling Mr. Barbo's objective for the music education program. It also became obvious that the music program had a great potential that had not been sufficiently explored. As the principal states, "When I came to this school my first concern was for attitudes, because there was a great deal of antagonism and overt behavior at the school. It was not uncommon to have fights many times during the day. Many youngsters did not bother to attend school, and discipline was a major problem. Surprisingly, we found that the music program had a remarkable effect on many of these students and changed their attitudes about themselves. Many times they would come to school because of the music program, and discipline problems in music classes were almost nonexistent."

An analysis of the music program showed that the students, particularly in one class, were working and learning in an atmosphere which allowed them a sense of achievement in areas of music they could understand and which challenged them to the limit of their individual abilities. This class, under the direction of Mrs. Barbara Reeder, worked extensively on folk singing, and made use of many simple instruments. In addition, the students studied representative works of many composers. The format and procedures were very flexible. Other classes in music which utilized more formal strategies were less effective, not only with the disadvantaged but with the higher achieving student.

General Music Classes

From this experience it was decided to make the entire music program a very flexible one offering the students choices of many different types of musical concentration. While students may generally elect their choice of class, guidance is provided by the five members of the Music Department and guidance counselors. Students may take one area for three years or take three different areas during their junior high years. Participation during the seventh and eighth grades is required and music is elected by over 50% of the ninth grade students.

Presently the classes which are available for selection to fulfill the music requirements are Ukulele and Folk Singing, Handbells, Recorder, Piano, Boys' Glee Clubs, Girls' Glee Clubs, Mixed Choirs, Bands and Orchestras (by ability groupings), and a General Music Class slanted toward a humanities approach. Each class meets every other day during the school year for approximately one hour.

Although these specific classes have been established primarily on the basis of student interest, consideration is also given to the demonstrated strengths and specialities of the teacher. It is the belief of the administration that student enthusiasm is directly proportionate to the teacher's enthusiasm - that a teacher who is working in the area of his primary interest will inspire and motivate his students more effectively. In actual practice this assumption has proven correct. The quality of instruction as measured by both the students' enthusiasm and accomplishment has improved remarkably.

While each of these classes differs drastically in approach, activities, types of skills developed,and precise musical goals, they all have common elements. First, an effort is made to acquaint the students with the music representative of the art. In the handbell classes the music of Palestrina, Handel and Bach is used along with music more familiar to the student. In choral groups, bands and orchestras, the solution is found in representative music of the masters. In piano classes, themes are drawn from the great composers, and recordings of piano works serve to stimulate the student's determination and vision and bring him in touch with the art.

Second, all of the classes come to grips with notational problems as they are related to accomplishment of the musical tasks under consideration. However, in every class these activities are designed to prepare the student for continued musical participation. In the Ukulele class chord symbols are learned and the students read these symbols. In Handbell classes all of the performance is through note reading and considerable skill in sightreading is developed. In these classes, as well as the various other classes, all basic musical elements are dealt with as they arise. Key signatures, the staff, dynamic marks, etc., are considered in the framework of the immediate musical objectives, and the projects of the class are sequenced to encourage continuously higher levels of understanding.

Third, the classes are organized to allow the students to help each other. In the piano class a fast and a slower student work together at one piano. The better students in the Ukulele class assist the others in technical problems. Section leaders in the instrumental class offer assistance. In this way the students are able to develop leadership, and they better understand the responsibility of helping one another. This strategy has broken down old antagonisms and opened up new avenues of student reliance. It also has promoted more rapid musical growth than would otherwise be possible.

Since the instrumental and choral programs parallel those of many schools, a review of these classes is not necessary. The Handbell, Ukulele, and Piano classes, however, are quite out of the ordinary for junior high school general music classes.

Handbell classes

Under the direction of Lawrence D. Fink, noted authority on handbell ringing, Handbell classes have been established as part of the junior high school general music program in a few of the schools of Seattle. At Meany the majority of students in these classes are drawn from the Meany Project, a specially devised educational program, emphasizing reading skills for disadvantaged youngsters. Most of the students who enter the class have had no prior instrumental experience and have gained very limited musical knowledge. It is necessary that the course of study include basic symbol recognition, as well as techniques and literature.

From the first day the students work with the bells in notational problems. With approximately 15 to 18 students in a class, each student will soon learn to correctly ring and handle two bells in a given composition, identify those notes for which he is responsible, and count the rests. As the year progressed it was noted that many students could correctly identify and perform their notes from a piano score. Students are rotated on bells allowing for considerable experience in both treble and bass clefs and various parts. Listening is constantly encouraged, and an acute sensitivity to the whole ensemble soon develops.

Since little music is commercially available for the class, Mr. Fink does transcriptions of a wide variety of pieces for the groups. This is a considerable asset since the literature is selected for its pedagogical and musical values rather than the fact that it is simply in the school library or is otherwise easily accessible. As a part of the educational program these classes give a number of performances during the school year. The sense of accomplishment and pride in achievement gained from these programs more than justifies the extra effort and time involved.

Piano Classes

The students at Meany may elect piano for from one to six semesters. The classes have been developed by Patrick Doyle. His experience includes not only classroom teaching but a considerable amount of professional concert experience. In addition, he has studied various class piano procedures extensively.

For the Meany classes Mr. Doyle has elected to adopt many of the basics of the method of Dr. Robert Pace. The aim of the class is to advance the student at the keyboard to the place where he can function as a participant in music. This means the development of finger dexterity, rapid thinking at the piano, sightreading ability, and the understanding of simple transposition and improvisation. Time is also allotted to the encouragement of creative ideas at the piano.

The majority of students do not have pianos at home so practice must be conducted in class and before and after school.

There are 11 pianos and 11 dummy keyboards in the classroom. It often has been found advantageous to have two students work at one keyboard simultaneously, one student at the treble half, one at the bass half. This allows the students to learn from each other. Better students become "teachers" for the slower class members. In addition to the keyboard work, Mr. Doyle makes use of every possible device to accelerate learning. These include flashboards and blackboard game drills.

The progress made by the students is quite remarkable considering that there are from 15 to 18 students in each class. Much of this is attributable to the high degree of organization of the class by a most competent teacher, but much is also due to the individual enthusiasm and competitive spirit of the students. They have chosen to learn piano, and they work together in an atmosphere of cooperative learning with an obvious sense of individual achievement.

General Music Class -Meany Project (Ukulele)

This class was especially devised by the teacher, Helen Mancao, to meet the needs of disadvantaged students. All of the students have had problems in school, and their prognosis outside the Meany project is one of steady regression. In the project, with smaller classes and restructured curriculum, 79% are making gains. This class, a significant part of the project, stresses not only musical involvement, but also contributes to the general emphasis on reading.

Presently, classtime is divided into two parts, one half using the ukulele and singing, the other half on various music history and aesthetic units. The latter are designed to give the student a completely new view of the art. Included are units on general music survey, American music, and musical forms. A simplified keyboard approach to theory is also included.

The ukulele portion of the class is one of the most interesting classes observed in this study. Dittoed books of over 250 folk, popular and seasonal songs have been prepared. These contain many verses to most songs and all the necessary ukulele chords. In a class where all the students are at least two years behind in reading skills (some are practically illiterate at entrance),the reading of the texts of many verses has proven to be an important learning aid. For some students it is the first conscientious attempt to read. For all students, reading skills are sharpened and improved through the motivation of music.

On the musical side, all students learn to use at least 13 chords in the first six months of the first year. While this in itself is a major achievement for these students, the most amazing consequence is the rapid growth of an intuitive harmonic sense. In a period of only one semester many students are making personal judgments of not only primary chords, but borrowed chords and alternate harmonies. Plans for the immediate future include expanding this program to include part singing, at least one semester on recorders, and more use of the piano.

Evaluation

As has been stated earlier, music at Meany Junior High School is considered an integral part of the curriculum, an academic area. The program was planned this way by many people who believe in the values of music education. Included in the team are the Principal, Carl Barbo; Thomas Sheehan, Vice Principal; Jack Schaeffer, Director of Music Education in Seattle; Barbara Reeder, Music Consultant; the five music teachers involved, and many teachers of other subjects in the school. As Carl Barbo sums up the program, "The results of our music program's effect on the youngsters and the attitudes of the school justify the extent of the program we have promoted, and these are only the obvious values. The intrinsic values may extend far beyond these obvious ones."

TUCSON PUBLIC SCHOOLS; Tucson, Arizona
Max Ervin, Director of Music Education
Carroll Rinehart, Coordinator of Elementary Music

The most striking feature of the music education program in the Tucson, Arizona, Public Schools is the wide scope of innovative ideas which have been put into practice. Under the leadership of Max Ervin, Director of Music Education, and Carroll Rinehart, Coordinator of Elementary Music, there has grown an enthusiasm for progressive development which is exemplary in public school music.

Principal among these forward-looking developments are the Faculty Ensembles which bring live music into the classrooms of the elementary schools, a composition contest which encourages musical creativity for students at all grade levels, and the use of television for elementary music instruction. Also of significance are the Honors Program in Music for gifted high school students, the rapidly expanding string program, and the excellent Faculty Orchestra and Chorus.

The Tucson Public School System is a large city system with a student population of approximately 47,500. There are five high schools, 12 junior high schools and 54 elementary schools. As in many large city systems, music education at the elementary level is handled primarily by the classroom teachers. They are assisted by music specialists, called Music Helping Teachers, who serve principally in a resource capacity. This involves preparing curricula, providing special materials and instructional supplies, conducting workshops, and giving individual assistance to the classroom teacher as it is needed. In addition, over 2,500 classroom demonstrations were conducted by the Music Helping Teachers during the past year.

Participation in the elective areas of the music program is unusually high for a city system. Over 30% of the students in the upper elementary grades are studying in the instrumental program and approximately 24% of the high school students elect either instrumental or vocal classes.

Music Faculty Ensembles

For the past four years one of the highlights in each elementary school has been the visit of a Music Faculty Ensemble to either the classrooms or to the school auditorium. These groups bring music of quality into the classroom in a live performance and provide each student with the immediate experience of chamber music performed at a professional level.

At the present time there are six ensembles, including a woodwind quintet, two string quartets, a violin-cello duo, a brass ensemble,and a saxophone ensemble. These groups are composed of 28 musicians who teach in the system and have professional performance ability. Their concert work in the schools is considered an integral part of the total music program, and rehearsal and performance time is provided in their teaching schedules. This generally involves one afternoon each week with the first eight weeks devoted to rehearsal and preparation of a repertoire. The remainder of the year is spent in concert work. During the past year, these Faculty Ensembles gave over 100 concerts in the elementary schools.

These concerts are scheduled by the Director of Music Education at the request of the principals of the elementary schools who have been provided with a list of the various groups and the times available for performance. Principal, teacher and student response to these programs has been so enthusiastic that requests far surpass the number of programs that can be given.

An evaluation by the educational staff shows that in addition to achieving the primary goal of providing a stimulating musical experience for the students, the ensemble program has many other significant benefits.

1. The image of the music teacher is changed in a positive way. The student sees him as an artist as well as a teacher. This has promoted a greater respect for the leadership of the teacher and an increased interest in the musical activities of the school.

2. It has exposed the student to a huge area of music which has received little attention in the public school. This has led to a considerable interest in chamber music by both the students and faculty.

3. The ensemble activity has had an elevating effect on the quality of instrumental instruction. The improvement in the teacher's musicianship gained in continuing musical activity is reflected in the improvement of the student instrumental groups. There is a keener awareness of musical values and a greater concern for all phases of musicianship.

4. The experience gained in ensemble performance has contributed to a broadening of the literature used in instrumental instruction. New musical insights have been gained and tastes refined. In addition, there are indications from the reception of music in the concerts that the students' interest in music may be on a higher level than previously presumed. Indeed, the ensembles which are being received play the highest quality of literature.

These concerts are planned to be the core of a larger instructional unit. Pertinent information about the music, the composers and the performers is sent to the school well in advance of the program in order that the students can have a background of information for listening. A list of key questions and answers concerning the concert is also provided for the classroom teachers so that there can be discussion in the individual classrooms after the program is concluded. These discussions are further primed by members of the ensemble who often give brief explanations of their instruments, offer listening suggestions, and raise questions about the music which challenge the students' spirit of inquiry.

Composition Project

A considerable portion of the creative activity in music in the Tucson Public Schools centers around the Composition Project. This yearly activity is opento all students at all grade levels. Compositions may be submitted by either individual students, student committees, or whole classrooms.

The project is an educational strategy devised to serve three main purposes:

1. To identify and encourage creative musical talent in young people

2. To encourage concentration on the creative process, starting through music, for both teachers and students

3. To stimulate the teachers' creative involvement in the music program.

Since the success of this activity requires special teaching skills and procedures, the music department provides assistance through workshops and individual reinforcement for the classroom teacher. The workshops, conducted by Music Helping Teachers, deal with some technical problems of notation and serve to encourage and guide creative work. Assistance in musical notation is also available to the classroom teacher through conferences with both the instrumental and vocal specialists who visit the school. In cases where the teacher is unable to handle a notation problem, she is urged to record the music on tape. This will be written down by members of the music staff.

All of the music staff, the classroom teachers and guest judges are involved in the selection of the outstanding compositions. The first selection is on a classroom basis by the teacher and the Music Helping Teacher. Next, outstanding compositions from the whole school are selected by the vocal and instrumental specialist. In the junior and senior high school, the teachers exchange compositions for judging. Final judging of the best compositions at each grade level is made by a special committee.

The compositions may be either vocal or instrumental, composed for soloists, ensembles, or large groups. No restrictions are placed on any composition. It can be as extensive as the student's creative talents allow, in any idiom or style of the student's preference. All compositions are performed at some level in order that the student can hear his music and an evaluation of the work can be made. These performances take place in the classroom, grade level assemblies, school assemblies, or in the final public concert. Whenever possible the composers are given the responsibility of rehearsing their work and conducting the performance. This not only enhances the total musical experience but also focuses attention on the practical considerations of composing.

It is interesting to note that in many compositions at all grade levels the students were not bound by traditional tonal or rhythmical "correctness." In some instances it could be detected that there was a deliberate attempt to break the single-tonality barrier. In others, clusters, polytonal ideas, new chordal relationships, and polyrhythms were naturally expressive to the student, and he used them with interest and freedom.

Educational T.V.

As in an increasing number of city systems, Tucson makes use of weekly television programs to assist with elementary music education. These programs, organized and taught by Carroll Rinehart, are conceived in terms of a team effort with the classroom teacher. The role of the TV teacher in this team effort is to set up situations in which the classroom teacher can become an effective music teacher. The TV teacher will introduce the lessons and handle technical musical problems in which the classroom teacher may not feel secure. From this point the classroom teacher, who has been provided a guide and supplementary materials for each lesson, can continue effectively with the lesson, reinforcing the concepts presented on TV and drawing relationships from these concepts to many varied musical situations.

These guides are provided for each classroom teacher at the beginning of the semester. They are constructed with enough flexibility to allow for individual differences and problems in the various schools in the district. This flexibility also allows for minor reorganization of the programs as the need for such a reorganization becomes apparent.

The programs are conducted for the third and fifth grades once each week. They are of 20-minute duration and lean heavily on singing as a major vehicle for learning. In the programs an attempt is made to develop a vocabulary of music and to use various visual media to reinforce and expand musical concepts. While students do not regularly appear on these programs, they do participate when they can significantly contribute to the ideas which are being presented.

This TV program also serves as a form of in-service music training for the classroom teacher, providing her with strategies and musical knowledge which can help her to become more secure in the classroom. With this in mind, the instructional TV material is revised each year in order that the classroom teacher may have not only one solution to a teaching problem, but many solutions.

There are two major factors in the planning of these telecasts. First, they are a team effort with the classroom teacher and the television teacher sharing instructional responsibilities. Second, the programs have been devised not only for the students but to increase the capabilities of the teacher. The success of this can be found in the additional class time spent on music. Generally, the teacher's enthusiasm for the music class has increased as she has gained new confidence from the telecasts.

Summary

The vitality of the Tucson music program is evident in more than the wide variety of innovative educational practices. It is found in the teachers' individual pride in their musicianship and in the esprit de corps that has grown from this common bond of musical performance. They are expected to be good teachers but also good musicians. They believe in their art so they practice their art. In addition to the ensemble program, an excellent Music Staff Orchestra of 44 and Chorus of 32 rehearses and perform regularly. As Dr. Ervin says, "To be a successful teacher of music, one must continually grow in his chosen field."

WEST DES MOINES SCHOOLS; West Des Moines, Iowa
Charles Joss - Superintendent
Bernadine Mathes - Music Teacher

In Polk County, Iowa, the challenges of curricular experimentation are being met by a team of creative and resourceful educators and musicians. Heading the team is Janice Smith, music coordinator on the Polk County Board of Education staff. Also active in this work are Dr. Francis Pyle, composer and Professor of Theory and Musicology in the College of Fine Arts at Drake University, Marion Marr Knudsen, Associate Professor of Music Education at Drake, selected teachers of music in public schools in the area, and a few private studio teachers. This is a team that believes that children's response to music and their involvement in musical thought is more important than any parochial viewpoint or methodology. They are proving that the process of learning music can be an exciting, active experience which stimulates the creative imagination of every child.

To date this group has operated in many areas of music education. There have been classroom experiments in creative learning, summer clinics for the academically and musically talented, seminars for teachers, special concerts of children's compositions, television programs to create interest and inform the public of children's musical potential, and workshops and conferences for students whose excitement for music mades such special learning sessions necessary.

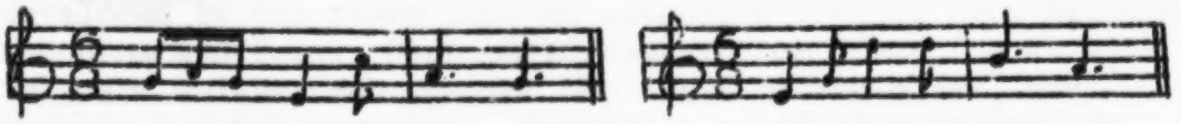
This work was begun in the belief that the process of creating music could be a stimulating educational experience. It was also felt that through creative activity the child would discover more of the nature and spirit of the art than is possible with traditional educational activities. The work has continued because of the demonstrated values of such experiences not only in music learning, but in developing the child's total creative potential.

One of the key individuals on this team is Bernadine Mathes, music teacher in the Clover Hills and Fairmeadows Elementary Schools in West Des Moines. She has been associated with every phase of the Polk County Music Project, and has done much to develop practical creative activities in her own elementary program. It is her program that is recommended by the team to demonstrate the ideas of the project. This does not suggest that the work of all teachers in the Polk County creative program will parallel that of Mrs. Mathes. There is no methodology or standardized music curriculum that has been developed. Each teacher makes use of his or her own experience and view of the students' creative potential in devising the particular learning strategies that will be used. It is rather that Mrs. Mathes' familiarity with the ideas of the program, and experience gained through experimentation in the classroom, allow her to effectively demonstrate the principles of creative teaching and learning characteristic of the entire project.

West Des Moines is a suburban community located near Des Moines, Iowa. It is predominantly a middle class residential area in which education is given a high priority. The majority of students will attend college or post high school educational programs. It is also a community which has a concern for culture and the arts in education. This is reflected in the quality and quantity of musical offerings in the schools and in the time that is allotted to music education. In the elementary schools all music is taught by a specialist who has the following schedule: grades one, two and three have three periods of 20 minutes for music each week; grades four, five and six have music instruction for 30 minute periods three times weekly. In addition, a one half hour period is scheduled each day for individual student-teacher conferences (the need for this is reviewed later) and time for instrumental lessons for students who elect this activity.

The creative program in music begins in kindergarten and continues through the sixth grade. The purpose of this program is to help youngsters to "think" music and discover the concepts of music through their own creative exploration. At beginning levels these activities are largely vocal and improvisational. At all elementary levels they are predominantly melodic and tonal. A typical early strategy would have the teacher sing a question and the student sing an answer.

Example:



Teacher:	Student:
What did you do this morning?	I got up this morning.

This stress on "thinking music," being able to create musical thoughts, is the predominant characteristic of the entire six-year program. There is little emphasis placed on drills of traditional rudimentary factors such as note values, staffs, clefs and other notational devices. It has been the experience of this program that such mechanical details are readily understood by the student who has grasped the musical concepts which give such devices a meaning.

Through the first three grades notation is handled largely by the teacher. She usually makes use of an overhead projector so the student can observe the visual translation of his musical thoughts. In such a process he becomes familiar with notational problems and procedures while, at the same time, his musical imagination is not restricted to his own notational skills. His visual perception of music grows from the aural experience. Often the beginning student will say of his music, "Make the third note one step higher," or in the second and third grades with a broader frame of reference say, "Change the C to an A." Similar comments of the teacher's notation of rhythm, tempo, meter and dynamics demonstrate an expanding awareness of notational factors and the growing ability to relate what he hears to what he sees. By the fourth grade, most students have gained enough understanding of the complexities of notation to work independently. There are, of course, the constant questions, "How do you write this?", "What kind of a note is that?" but these are questions motivated by the student's own feeling of necessity to learn and accomplish. They are the student's attempts to acquire the skills that will allow him to make use of the musical concepts he has gained.

The creative activities are varied and always involve the students in judgment of musical appropriateness. For example, following the singing of a song in class, the teacher asks the question, "What other kind of ending could we have for this song?" Such a question initiates a problem which is further developed by the class into an extensive inquiry into balance, sequence and form. Each child contributes ideas for an ending, and weighs them against the ideas of the class, the teacher and the composer. Composing melodies to poems, or poems to melodies is another activity which involves the students' judgment of many musical elements, including form, meter and the expressive implications of a musical line. Paintings, holidays or subjects of immediate concern to the students have also been found useful in stimulating the musical imagination and stimulating meaningful learning situations.

It has also been found that musical creativity is broadened when the creative activities involve areas other than music. The student who can capture a musical thought and translate it into a poem will have gained not only verbal skills and insight but will have developed new perspectives of music.

As the student's insights into music grow, his personal ambitions in musical composition expand. Where, in the primary grades, he was content to contribute to class or group projects, by the fourth grade he generally prefers to work by himself. Where a single melodic line was a challenge, he now experiments with harmony. Where composing a song was a satisfying accomplishment, composing music for instruments is explored.

There is no established schedule of either sequence or time for such musical growth. Because of the differences in the individual students and the personal nature of the creative activities, a great deal of flexibility exists in the program. The main consideration in progressive planning is the readiness of the student to move ahead and his own expanding musical inquisitiveness. This program allows for considerable latitude in the type and level of work that can be carried on by students even in the same classroom. For instance, while the teacher handles most of the notation in the first three grades, there are students at this level who will have the ability to do their own notation. These students are encouraged not only to work independently in notation, but to assist other students. Conversely, some students will progress slowly and confine their activities to simple melodic lines while others in class are incorporating instruments and accompaniments into their pieces. This creates no problem for the development of the whole class. No student is either restricted to a median level or forced to work beyond the frame of reference he has been able to acquire.

While "thinking music" is largely stimulated by creative activities, other classroom activities are employed to contribute to the students' overall musical growth. Singing, from the skill aspect of tone production, the technical aspect of note reading, and for pure aesthetic enjoyment is a major part of the program. A considerable time is also spent in listening to many types of music, developing skills on simple instruments, and on other related activities.

The core of the curriculum is in composing, however, and the creative thought developed through this activity brings a new meaning and unity to all segments of instruction. How better can the student approach a song than through his musical insights gained as a composer? How much more significant will the recorded works of other composers be when they are sought out by the student as resource material for his own creative ventures.

In the evaluation of this experimental program, consideration must be given to more than the purely musical achievement. The purpose is not only to contribute to the musical development of the child, but to create a learning environment in which the student will understand the excitement of creating in any field. This can be accomplished most effectively in music study, for the ideas concerning music are not restrictive. They offer great opportunities for creative discovery.

The process involved in the curriculum is also more important than the finished product. While not all students will acquire significant musical skills, each of them will become aware of the creative process which is music, and through this, have the musical insight for continued learning.

WOODLIN CONSOLIDATED SCHOOLS; Woodrow, Colorado
Harold Decker, Superintendent
Junior Karas, Music Teacher

In the search for improvement in music education many different ideas and strategies are being explored. Schools are exploring the uses and values of media in the classroom. The Woodlin School in Woodrow, Colorado, is an example of one form of this experimentation with media. It also effectively demonstrates that the size of the school is not an important factor in initiating creative development or in the exercise of educational leadership.

The Woodlin Consolidated School District consists of 750 square miles of rolling prairie in eastern Colorado. It has one school which serves the entire student population of 197 elementary and secondary students. The school and the teachers' homes, two- and three-family dwellings built and owned by the school, are at the geographical center of the district. No other buildings are located within a two- to three-mile radius. The closest community, eight miles to the south, is Last Chance, a highway junction with a population of 30. The nearest shopping center is Brush, population 3,600, 38 miles to the north.

This school, although geographically isolated, is far from educationally isolated. Under Superintendent Harold Decker, there are 19 teachers, half of whom have master's degrees. The science laboratory, mathematics rooms, home economics laboratory, vocational agricultural education center, and language laboratory are outfitted with the most modern equipment. There is also a 500-seat auditorium and a lighted athletic field.

The music facilities are equally exemplary. Besides the main tiered instruction room, there are three practice rooms, an office, and rooms for music and instrumental storage. In addition, large instrumental groups make use of the stage for rehearsal.

The school curriculum is comparably noteworthy. The study of a foreign language begins in the third grade. There is a modern math program, and chemistry and physics are given on alternate years. Programmed instruction is also used in various subject areas as either a part of or as a supplement to the regular classroom activity. The attitudes toward learning and the quality of instruction are perhaps better understood from the fact that 14 of last year's 18 graduating students went on to college or junior college.

In the overall curriculum music plays a significant role. All students from grades one through twelve have music at least one period every day. On the elementary level, as well as in the upper grades, regular music classes are taught by the music specialist. In the high school all 62 students are required to participate in the chorus which meets daily for a 20-minute rehearsal. In addition, a band instrumental program begins in the fifth grade and is elected by over 35% of the students.

Self-Instructional Program

Of particular interest is an experimental individualized program of instruction designed for the junior high school by Mr. Karas.

This seventh and eighth grade general music program was conceived as a flexible curriculum which would allow for individual differences and provide an opportunity for a broad exploration of many areas of music. In these classes each student can undertake many varied projects, selecting the ones that meet his immediate interest. Since he usually works independently on his project, he can proceed at his own rate, neither restricted by the class nor forced to move too swiftly.

Projects available to the student include basic notation and theory; instruction on band instruments; instruction on guitar, piano or ukulele; projects in music appreciation and music history; music ensembles - both vocal and instrumental; and creative projects. In addition, special projects of a remedial nature are devised to assist the student in any particular area of weakness such as accurate pitch production or music reading. The choice and number of projects to be undertaken is left to the student. He may select many varied activities or concentrate in one area.

This broad program of diversified opportunities is made possible by the use of self-instructional programmed materials which allow individual students or small groups to work independently. In the operation of the class, the teacher serves primarily as a resource person, stimulating activity, providing individual assistance, and recommending additional projects or more intensive work in any one area.

The complete self-instructional materials and directions necessary for completion of a project are sequentially arranged in a folder which the student selects. Depending on the project, the following may be included: written directives for procedure; instructional tapes to be used on the two tape machines in the music room; tape cartridges for use in the language laboratory; 35 mm. slides - both commercially and locally prepared; transparencies for use with the overhead projector; testing materials to be self-administered and corrected; method books and instruction materials necessary for the work on the project; reference lists of books to be used in the project with page numbers and paragraph indicated; and recommendations for more extensive activity should the student wish to go beyond the devised program. Such further work by the student is encouraged, since at this time the self-instructional projects are mainly introductory. From this exploratory course it is hoped that the student will be motivated to pursue his particular interests in music more extensively.

In such a program of independent work and study, space becomes an important factor. With up to 12 projects in progress at one time, it is necessary to make use of all of the facilities available. In addition to the stage, the practice rooms and the music room which serves as the activity center, it has been found expedient to use the language laboratory. Here many types of projects which use taped material can be carried out simultaneously without conflict. The use of tape cartridges also simplifies the mechanical process. During one class it was observed that one student was working with a pitch development tape, another was listening to music included in his appreciation project, while yet another worked on problems of notation from the musical sounds and instructions recorded on the tape at his desk.

While these projects were in progress in the language laboratory, other students were working in other areas. In the music room three students with head sets attached to a tape recorder were practicing elementary drumming. On the tape were directions for the use of a drum instruction manual and demonstrations of the particular lesson. Specific technical instructions were also included on the tape. In another part of the room other students were reading or writing on their own projects. On the stage two students were at the piano working on a keyboard harmony project. In the practice rooms other students were working on guitars, ukuleles and the bass viol. At the same time a small instrumental ensemble was practicing.

During the class, Mr. Karas circulated freely, checking on progress and assisting students who had special problems. He was immediately available to any student for individual consultation without disrupting the work of any other student.

The principal difficulty in this program is found in the preparation of the self-instructional projects. This not only requires a great deal of teacher time in assembling published and commercially prepared materials but requires considerable ability to prepare original material. At the present time, over half of the instructional program, including all of the tapes, has been devised and prepared by Mr. Karas.

This type of experimental program has been under way at the Woodlin School for two years. The first year it was tried in the fifth and sixth grades for a short period of time. During the second year, the experimentation was with the junior high school general music classes in a program that lasted for 12 weeks.

Evaluation

Mr. Karas believes that this type of self-instructional program can be an invaluable part of the student's total music education. The specific benefits are:

1. It allows each student to participate in music on his own level of interest. It also frees him from the median level of accomplishment of the class.

2. It allows for a great deal of musical explora-

tion which would otherwise be impossible.

3. The student more easily recognizes his own achievement because of the individual nature of the work. This increases his motivation.

4. It promotes individual initiative and responsibility in learning.

5. It allows for remedial opportunities for students who are deficient in some area. Time for such activity is not normally available.

"It is important, however, that this does not constitute the total program in the seventh and eighth grades," says Mr. Karas. "There are areas of music which can be more fruitfully approached through group effort. It is the balance between insights gained through individual projects and insights gained through group activity which I am working to achieve."

Other Use of Media

While the self-instructional program is presently used only at the junior high school level, considerable use is made of various media in all music classes. In these instances media is not used as a substitute for the teachers' traditional role in the classroom, but rather to bring further emphasis and clarification. It is also used to assist in focusing the student attention on specific problems to be studied.

In the primary grades skillfully devised puppets conduct singing classes and comment on tone, pitch, technique, posture, etc. The youngsters' immediate response to the puppet, and their ability to relate to the puppets' instructions is felt to stimulate their participation and increase the learning experience.

In all grades extensive use is made of the overhead projector. In addition to commercially prepared materials many original transparencies have been prepared covering a wide range of topics from basic notation to related art. A 35 mm. projector with locally prepared slides is similarly used. Often these are used in combination.

Tapes available for immediate use to illustrate pertinent points in the lesson are prepared and used constantly. The tape machines are also used daily for immediate student and teacher evaluation. Frequently three or four of these devices will be used in the presentation of one concept. In this way aural experiences are related to visual perception, and new concepts can be related to previous learning.

There are two keys to the successful implementation of this program. The first is the excellent preparation and cataloguing of appropriate materials. From a wide variety of both commercially and locally prepared materials Mr. Karas can immediately select the tapes, slides or transparencies which are needed to enrich the learning experience.

The second key is the actual use of the machines. At Mr. Karas's teaching station there is an overhead projector, tape recorder, record player, 35 mm. projector, a screen and a file of material related to particular lessons. Also immediately available are a piano and other instruments he uses in class. These are permanently positioned so the teacher does not have to move around the room, find wall plugs, adjust lenses, locate materials or indulge in any other superfluous activity which would tend to divert the students' attention from the class.

BROOKHURST JUNIOR HIGH SCHOOL; Anaheim, California
Gardner A. Swenson, Principal

During the past few years another type of innovation which has important implications for music education has spread throughout the country. This experimentation, which involves the organization of the school day, the use of class time, pupil responsibility, curriculum formation, and at times the entire educational structure of the school, is commonly classified under the broad term, flexible scheduling.

Already many music education programs are confronted with the new problems and new potentials presented by this broad structural change. In general, it has been found that traditional curricular practices and instructional procedures do not meld effectively with the principles and mechanics of the new structure. Extensive reorganization of the total music program is needed to assure the maximum benefits from this new educational concept.

Because of the present rate of acceptance and expansion of flexible scheduling, it must be an immediate point of consideration in all current and future plans for developing music curricula. It is imperative that music educators be prepared to participate in the formulation of this new school framework if it is to serve the needs of music education and the student.

While a number of instances of flexible scheduling were made known to this study, investigation of these music programs shows that much is yet to be accomplished. There is generally more accommodation to the problems than acceptance of the challenges.

The review of the Brookhurst Junior High School Daily Demand Schedule is intended as an overview of the nature of flexible scheduling. This is one of the most progressive schools in this form of innovation in the country, and a knowledge of this structure provides some understanding of the extent and direction of needed curricular planning.

General Characteristics

The Brookhurst Program is more than a flexible schedule. It is a complete educational program designed for the individual learner rather than the average of the group. The characteristics of the program are as follows:*

1. The educational needs of students rather than a rigid time criterion are used to determine the type of activity the teacher plans for her students.

2. Teachers and teaching teams determine time needs, size of groups, facilities and methodology for each school day.

3. Teachers with the assistance of counselors define pupil needs daily and develop a program for the individual student continuously throughout the school year.

4. Pupils are involved in planning their own educational program each day. They have opportunities to make limited choices daily regarding their schedules.

5. Not all teaching tasks need be done by the same

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* from material prepared by the Brookhurst Junior High School

person. Specialization and individual differences of teachers are utilized to their fullest potential.

6. Pupils with permission of their parents select electives on a contractual basis but are not required to attend these classes every day. Credits for courses are based upon completion of the contract rather than compulsory daily attendance. This characteristic of the Brookhurst Program enables the more capable student to enrich his educational experiences.

7. Students under the guidance of counselors are capable of assuming many responsibilities regarding their daily learning activities.

8. Pupils have the option to accept or reject tutoring opportunities which are offered within the school day in addition to those classes which are required.

9. Students can learn from each other. The Brookhurst Program allows the teacher to direct the students toward self-reliance.

10. The use of the laboratories, the student carrel, and the research areas are integral parts of the program.

11. Teachers may excuse pupils from certain class activities or from the complete course when they feel that independent study and research are more beneficial to the students. This is in accordance with the California State Education Code which states, "The governing board of a school district shall grant to any pupil who satisfactorily completes the requirements of any course of study in less than the prescribed time, the full number of semester periods or credit hours scheduled for such course."

12. The criteria for selection of students placed in independent study programs and programmed learning activities are determined by teachers on the basis of self-motivation, reliance and study habits of the students.

13. All classes do not necessarily have to meet every day and all courses do not require the same amount of time.

14. Learning is more important than teaching, and

learning can take place by students without the teacher present; therefore, independent study opportunities are made available.

15. The Brookhurst Program requires a dedicated and industrious faculty. Teachers can improve the instructional program because the Brookhurst Plan allows them to create and innovate new and better ways of teaching.

Organization

The organization of the Brookhurst Program is as follows:*

1. Only the ninth grade is included in the program.

2. The faculty is organized into teams in subject matter areas.

3. Teachers submit daily job orders which are requests for the total number of students, desired number in a group, length of time needed, facilities required and method of instruction to be used.

4. A master schedule is constructed from the job orders four days prior to the day the schedule becomes operational.

5. Students schedule a 14-modular day from information derived from the master schedule.

6. Teachers receive class rolls before the schedule becomes operational.

7. Three days after the master schedule is constructed the schedule is placed in operation by the student. This process is repeated each day throughout the year.

8. When teachers are completing their job orders and lesson plans, they must answer three questions in determining the method of instruction. If the purpose of the lesson is:

   a. Presenting facts and data - then large group instruction is utilized.

*from material prepared by the Brookhurst Junior High School

b. Developing insight and using the information presented in large group instruction - then small group discussion is utilized.

c. Assisting students to develop study habits, research techniques and self-direction - then independent study is utilized.

Basic Principles

Underlying the organizational design of this school are three educational principles. The first concerns the natural differences in students. Since there is a wide variance in the capabilities, interests and backgrounds of the students, there is no single criterion on which instructional time can be reasonably based. To arbitrarily standardize the specific duration of every class for every student tends to thwart the potential accomplishment of many. Some youngsters will waste valuable time that could be spent in other learning, while others will either receive insufficient assistance or the instruction will proceed at the wrong pace. The school program, therefore, must allow for individual differences by permitting flexibility in instructional time for each student.

The second consideration deals with the responsibility for determining instructional time. Since the teacher and the student are the ones involved in the teaching-learning process, it is only logical that decisions regarding the student's particular need for class time in instruction be left to the teacher and the student. It is necessary that the mechanics of organization be so arranged that scheduling procedures are dependent on the teacher's and student's decisions.

The third consideration is for the constant change in class requirements. Even as there are individual differences in the students, each phase of instruction will make different demands on the student. It is conceivable that while today's work may be easy, tomorrow's may be difficult. It is also possible that the time needed to introduce one unit will vary considerably from the class time needed on another day. It is essential that the mechanics of scheduling permit daily reorganization of the time as it is needed to provide the most efficient learning experiences.

At Brookhurst Junior High School these three principles have been met most effectively. Students, on an individual basis, spend only that time in the classroom which is essential for achievement. Consequently many students take additional courses. Some elect to take as many as 12 or 13 subjects during the year, thereby enriching their total educational experience. The teachers control whether a class meets on any particular day, how long it will meet, who will attend, and often when it will be held during the day. The students also have instances of choice in attendance. The schedule also meets instructional requirements on a daily basis. It is improbable that any two days in the year will be scheduled identically. Every class and every child is rescheduled every day.

Scheduling Process

The scheduling process begins four days in advance of the time it will become operative. At that time the teacher, having determined class needs in advance, submits a Lesson Job Order. This indicates the students who should attend, the number of modules needed, the time or times requested during the days and the room preference. It also states the nature of the class (large group, small group, independent study, field trip, etc.), and whether the class is to be on the Teacher's schedule (a mandatory class for a specific time), the Must Schedule (a required class to be fitted into the schedule by the student at an available time), or on the Elective schedule (classes available but not required). From these Lesson Job Orders a master schedule is prepared.

The student's daily program card, with the teachers' schedule already indicated, is given to the student for completion on the morning before it becomes operational.

From the Must master schedule, the student fills in his Must classes in the time he has available. With this completed he programs the remainder of his modules from the Elective schedule. He may also schedule the library for specific research purposes, or independent study in the student carrel.

Implications for Music Education

The educational opportunities available in the flexible schedule for music study are unparalleled. The successful use of these opportunities, however, is contingent on more than the organization of classes and students. Of equal importance is the complete organization of the content of the study into a structure of significant concepts, and the development of strategies which incorporate more small group and individual work. Greater responsibility also must be given to the student for his own learning. Large performance organizations need not be eliminated in this school arrangement but complete dependence on bands, orchestras and chorus as the prime vehicles for music learning is both impractical and undesirable. It is impractical because daily rehearsals of large groups are out of character with the principles underlying the program and are practically impossible to schedule. It is undesirable because the system offers such unlimited opportunities for students to become involved in music, that undue emphasis on large performance organization becomes educationally restrictive.

A few of the potentials for music education presented by the Brookhurst plan are:

1. All students can take music classes at any grade level involved in flexible scheduling. The student will have time available without sacrificing another area of study.

2. Homogeneous and other special groupings, by ability, instrumental family, voice or other musical criteria are available. The implications of this for creative work, research, ensemble activity, technique classes and other musically significant experiences are obvious.

3. Wide varieties of experiences in music are possible for the student. Since singular concentration on large performance organizations is relatively impractical, many other musical opportunities can be made available. Where many instrumental students normally must sacrifice appreciation, theory or history courses because of other curricular pressures, they may have these opportunities in this type of school arrangement.

4. The possibilities for individual projects in composition, performance and research are unlimited. There is no need for any student to operate at the median level of the class or to remain unchallenged.

Conclusions

The key to the success of music education in schools using flexible scheduling is the teacher. He has all of the responsibility for creative organization of his subject matter and maximum use of the opportunities afforded by the system. He must be a resourceful musician, as well as a curriculum specialist. There is little in the way of precedent to restrict him or to guide him.

II. Related Unique and Experimental Programs

In addition to the school music programs previously reviewed, there were many other outstanding unique or experimental activities reported to the study. While the work in the following schools is often similar to that of the programs previously reported, it can provide further insight into the problems and potentials of innovative educational strategies.

AKRON PUBLIC SCHOOLS; Akron, Ohio
Martin Essex, Superintendent
George L. Capes, Music Director

Each year the Akron Public Schools conduct a scholastic composers' contest. This activity, undertaken to stimulate creativity in music education, is open to all students from kindergarten through grade twelve. Last year, the 12th year for this program, 755 compositions were submitted, ranging from short children's songs to concerti for piano and orchestra. Many of the compositions were the product of group activity in the classroom. Others were the result of individual enterprise.

Community sponsorship of this activity is provided by many civic groups. This cooperation is considered a vital factor in bringing the students' achievements before the eyes of the public. Winners of the various categories have public performances of their music, and local television station features selected works.

NORTH POLK COMMUNITY SCHOOL; Alleman, Iowa
Randall Betz, Principal
Louise Hoksbergen, Music Teacher

A program stressing individual creative activity, including composing and research, is being carried on at all grade levels. In the elementary school this activity is part of the regular music class curriculum. On the high school level a special comprehensive course entitled "Introduction to Music" has been developed. This is a student oriented and student planned course to explore literature, theory and composition.

TAPPAN JUNIOR HIGH SCHOOL; Ann Arbor, Michigan
Gene Maybee, Principal
Catherine Cook, Music Teacher

The choral groups of this junior high school explore musical literature that is rarely introduced at this level of instruction. Composers represented range from Palestrina to Hindemith.

Considerable creative activity is carried on in the eighth grade general music class. This involves exploration of rhythm, structure, pitch and harmony through a variety of interesting creative strategies. Original rhythm pieces and pentatonic melodies are performed and evaluated by the class and the teacher.

BILLINGS SENIOR HIGH SCHOOL; Billings, Montana
Paul O'Hara, Superintendent
Charles Cutts, Music Supervisor
Arthur Brandvold, Music Teacher

A unified and sequential music curriculum is being devised for vocal music from grades seven through twelve. This curriculum is comprehensive, involving sight singing, dictation, conducting, theory, history, vocal pedagogy and performance.

GEORGE WASHINGTON HIGH SCHOOL; Charleston, West Virginia
Gene Stanley, Principal
John P. Jarvis, Music Director

The music program is presently being revised to meet the new opportunities of modular scheduling. Plans call for a greater flexibility in the curriculum, team teaching and the formation of new strategies for use in the classroom.

UNIVERSITY OF CHICAGO LABORATORY SCHOOL; Chicago, Illinois
Francis Lloyd, Principal
Frank Tirro, Director of Music

A number of experimental programs have been undertaken to explore the potentials of progressive ideas in music teaching. These include comparative studies in various systems of music reading, creative experiments which deal primarily with contemporary musical idioms and innovative instrumental strategies.

CASS TECHNICAL HIGH SCHOOL; Detroit, Michigan
Orville Heft, Principal
Rex Hall, Head, Music Department

This school has a comprehensive and specialized music curriculum which has been designed primarily for talented students. Included are classes which deal with many areas of performance, theory and history. In addition to the major performance groups, a number of ensembles are available to the students.

MAINE-ENDWELL CENTRAL SCHOOL; Endwell, New York
William Anderson, Principal
Jack Pinto, Music Director

A system of rhythm teaching is being developed that has proven highly successful. The procedures closely align the study of rhythm with new mathematical concepts. Creative work with rhythm is an integral part of this program.

FULTON COUNTY SCHOOLS; Fulton County, Georgia
Don C. Robinson, Supervisor of Music
Joseph M. Kirschner, Instrumental Music Coordinator

A faculty string quartet composed of instrumental music teachers in the district performs concerts in the various schools. Whenever possible these concerts are given in the classroom rather than in assembly halls. This promotes an intimate relationship between the child, the performer and the music. The literature performed is drawn from regular quartet literature, and includes music from the baroque to the twentieth century. Frequently, a narrator will introduce the quartet and the music in order that the children's attention can be drawn toward the most pertinent musical concepts.

Members of the quartet are all skilled musicians with professional experience. Their performance and rehearsal time is scheduled as part of their teaching responsibility.

The reception by teachers and students of this chamber music program has been excellent. The experience of the live musician in the classroom has brought about new interest in music. Of particular interest is the fact that one of the best received compositions at the third and fourth grade levels is Hindemith's Eight Pieces for String Quartet.

GREENWICH PUBLIC SCHOOLS; Greenwich, Connecticut
William Edgar, Superintendent
George T. Gray, Music Director

The music curriculum has been structured from grades one to twelve to provide consistency and continuity. While considerable stress is placed on performance at all levels, the high school also offers three years of theory, a class in fundamentals and voice classes. In the theory program creative compositional work is emphasized and independent projects are encouraged.

HAGERSTOWN SCHOOLS; Hagerstown, Maryland
Miriam L. Hoffman, Music Supervisor

Music instruction is provided through both television classes and regularly scheduled classroom music periods. The television programs reach over 1100 students in grades one through six twice each week.

HAPEVILLE HIGH SCHOOL; Hapeville, Georgia
Douglas Purdie, Principal
Madison Short, Jr., Music Director

Through the medium of a vocal music class, a curriculum has been devised that deals with voice development, sight-reading, literature and performance practices. These areas are equally stressed in the class in a most integrated way.

SPRING BRANCH INDEPENDENT SCHOOL DISTRICT; Houston, Texas
Wade Pogue, Director of Music

Within the instrumental program many unique practices have been developed. Included are ability groupings beginning with the seventh grade for all students in instrumental organizations, and a plan of music staff organization in which each teacher has responsibilities for both advanced and beginning music groups. This serves two purposes. It assures that the elementary instruction will be of the highest level, and that all music directors will have the experience of working with advanced students as well as beginners.

LAUREL ELEMENTARY SCHOOL; Junction City, Oregon
E. G. Rodgers, Principal
Nancy Beplat, Music Director

Experiments are under way with the use of hand signals to facilitate music reading. There are also creative activities in the elementary music classes which make use of pentatonic scales and a variety of pitched percussion instruments.

KALAMAZOO PUBLIC SCHOOLS; Kalamazoo, Michigan
Lawrence Barr, Music Supervisor

Experiments are being conducted to determine the educational value of a 30-minute daily language-music class for the eighth grade. Combination vocal-instrumental classes at the junior and senior high school level are also being tried. In addition, there is an 8-week exploratory program on violin, clarinet and cornet for children in the elementary school. This is a part of the general music program.

LA CROSSE CITY SCHOOLS; La Crosse, Wisconsin
Kenneth Storandt, Principal
Mary Druliner, Music Consultant

A program of team teaching is being experimentally carried out in four of the ten public elementary schools. The purpose is to develop a track system within the confines of each music class. This will allow for homogeneous groupings of students. Extensive remedial work will be available for those who need it, and more challenging opportunities can be designed for the advanced students.

LEXINGTON CITY SCHOOLS; Lexington, Kentucky
Conrad Ott, Superintendent
Zaner Zerkle, Music Director

A comprehensive program in music theory has been sequentially devised for general music classes in the elementary and junior high school. Instructional work sheets and other materials dealing with theory have been prepared for all grade levels and are extensively used.

MASSACHUSETTS MUSIC EDUCATORS ASSOCIATION:
RESEARCH STUDY GROUP II
LEXINGTON HIGH SCHOOL; Lexington, Massachusetts
Thomas Vasil, Chairman

This group has been concerned with locating and investigating new approaches in music education in the Massachusetts schools. Among the innovative practices that have been studied and reported are those which deal with the humanities, creative approaches to music learning and uses of media in music education. At present this group is working on a developmental program in the area of media.

LINCOLN JUNIOR HIGH SCHOOL; Philadelphia, Pennsylvania
Charles Williams, Principal
Louis Wersen, Music Director
Sol Feinberg, Music Teacher

Mr. Feinberg has developed a program of directed listening which is being incorporated into the Philadelphia public schools' official course of study. In this program for the ninth grade, sample scores, highlighting pertinent features of musical compositions under study, are provided to each student.

U.S. GRANT HIGH SCHOOL; Portland, Oregon
Roy Maylo, Principal
Eugene Kaza, Music Director

An elective music course has been established for eleventh and twelfth year students. This class is directed toward the superior student who is not an instrumental performer. The purpose of the course is to assist the student to become acquainted with the literature of music. A laboratory atmosphere prevails in class, and students are expected to develop their own value judgments of music.

RIDGEWOOD PUBLIC SCHOOLS; Ridgewood, New Jersey
Lloyd W. Ashby, Superintendent
Richard Bloch, Music Director

Among the many innovative practices in the school is an accumulative music record which begins at the fifth grade. This small card has proven of considerable value, particularly in the high school. It not only allows for encouragement of talent and capable students who may otherwise be missed, but it also gives the instructors insight into each student's previous training.

RIVERDALE COUNTRY SCHOOL; Bronx, New York
Robert Rudie, Director of Music
Herbert Haslam, Composer in Residence and
Teaching Associate

A new curriculum is in the process of development which makes extensive use of composition. Particular emphasis is being given to individual research and independent learning. The students explore musical theory ranging from J. J. Fux' "Gradus ad Parnassum" to the most advanced practices of the twentieth century.

There has also been experimentation in which eighth and ninth grade students occasionally teach fifth and sixth grade classes. It is felt that this experience of sharing musical insights with younger students proves beneficial for both the older and younger students.

SPRING VALLEY HIGH SCHOOL; Spring Valley, New York
Alan Sugarman, Principal
Americole Biasini, Music Teacher

An extensive ensemble program has been initiated on the high school level for all instrumental students. This program is scheduled on a rotating basis during the school day in addition to the regular band and orchestral class. While still in the developmental stage, the experience gained in chamber ensembles is felt to bring a new dimension of musical understanding, motivate greater individual interest and appreciably improve performance skills.

KINGSWOOD REGIONAL HIGH SCHOOL; Wolfeboro, New Hampshire
Edward Roundy, Principal
George Hall, Music Director

An exploratory music class has been instituted on the high school level. Its goal is a better understanding of music through personal exploration. All activities in class are centered around composing. Theoretical concepts, listening activities, analysis of music and historical data are all related to the students' creative efforts.